Guitar & Bass OCTOBER 2013

www.guitarmagazine.co.uk

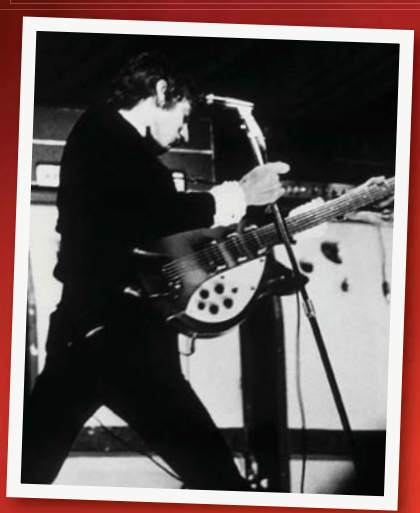
Vol 25 No 01

RICKENBACKER FACTORY VISIT!

# Guitar & Bass

# Marshall AMPS

## Tales of tone, Townshend and the birth of LOUD!



## Sid Bishop's Vintage Guitar Guide

**PLUS!**

**Gibson**

Peter Frampton

**Peerless**

George Benson

**Two-Rock**

Johnny Lang

**Larrivée**

and more...

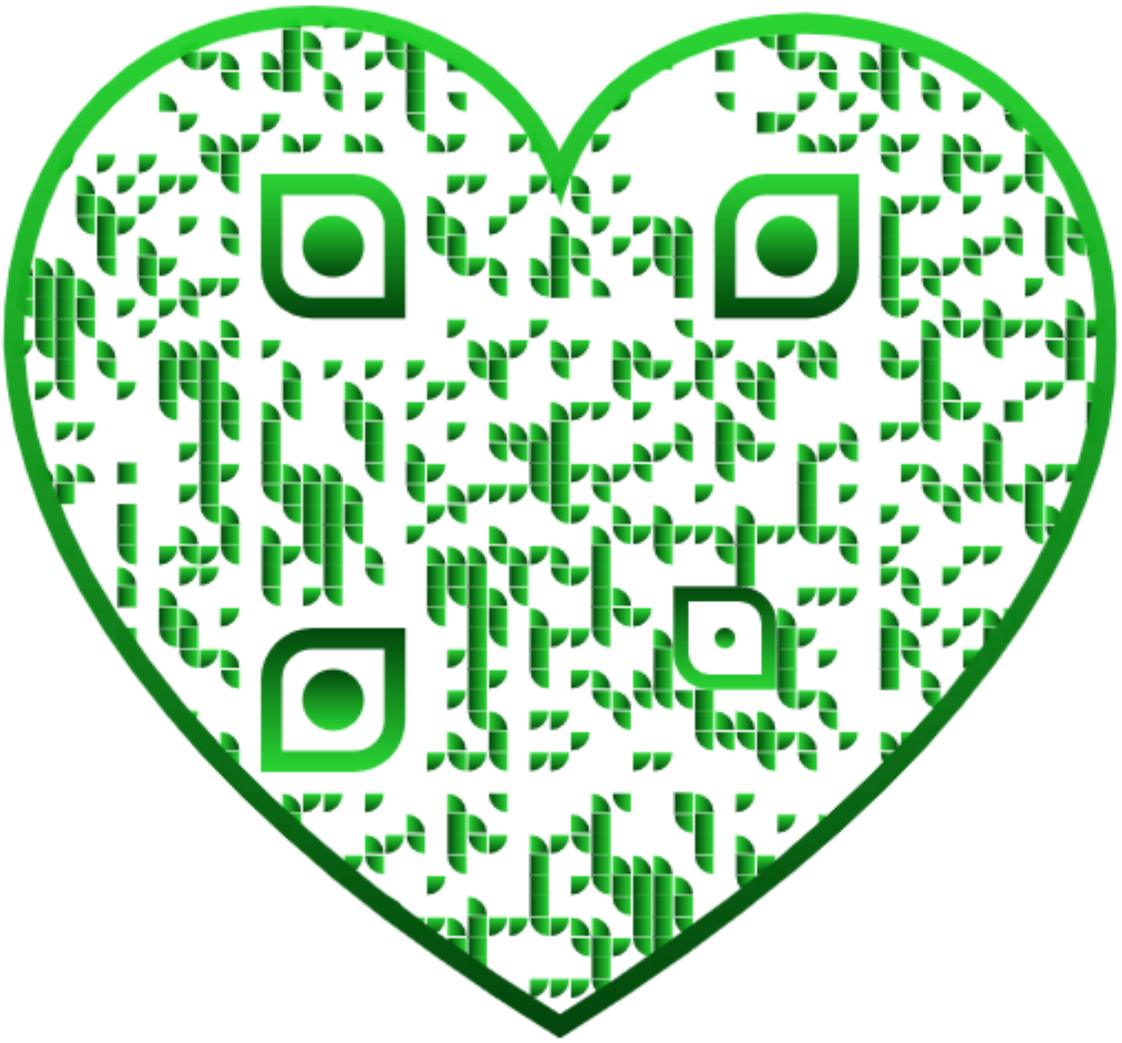
## Private Collection

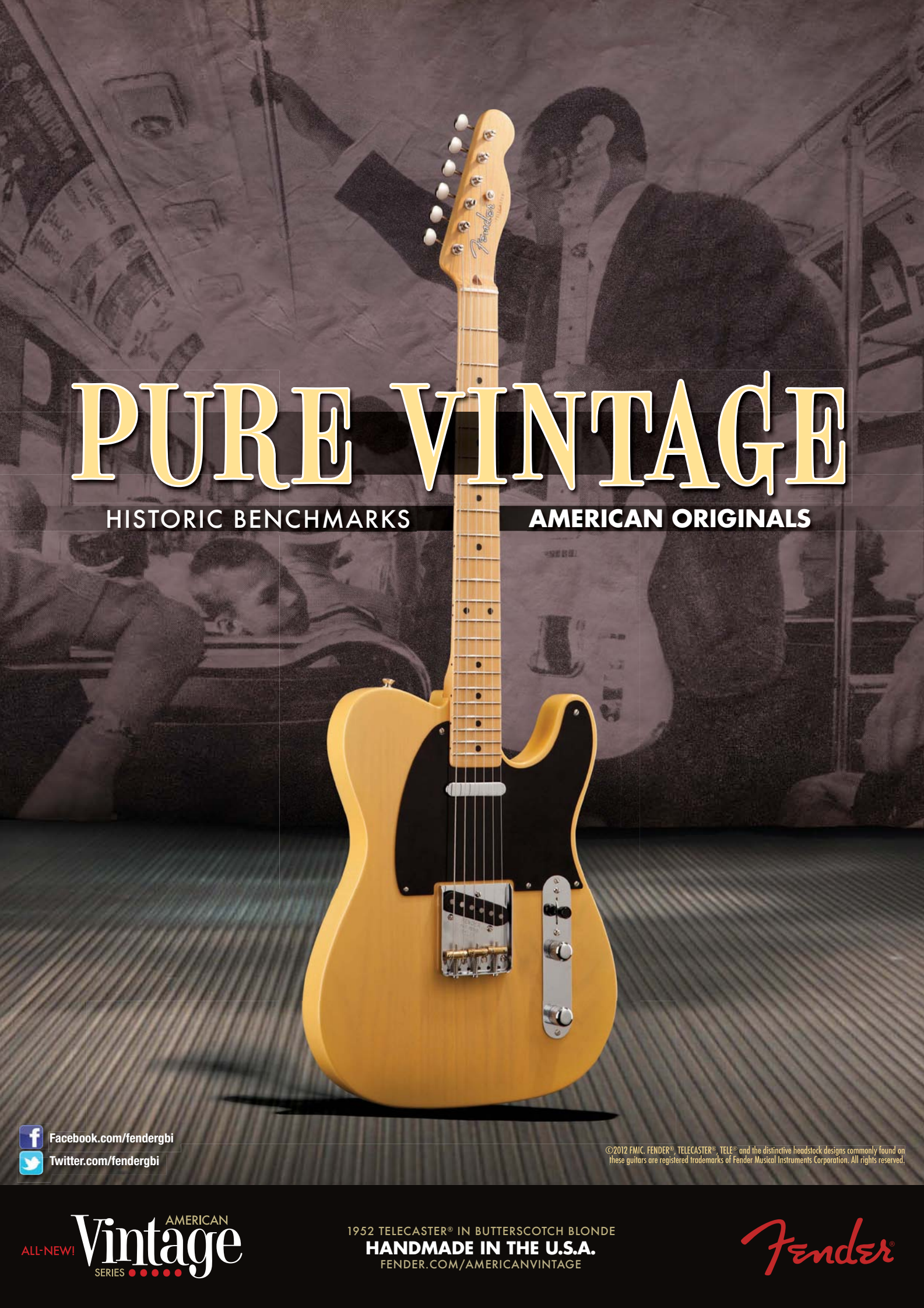
**Roots tools to shred machines**

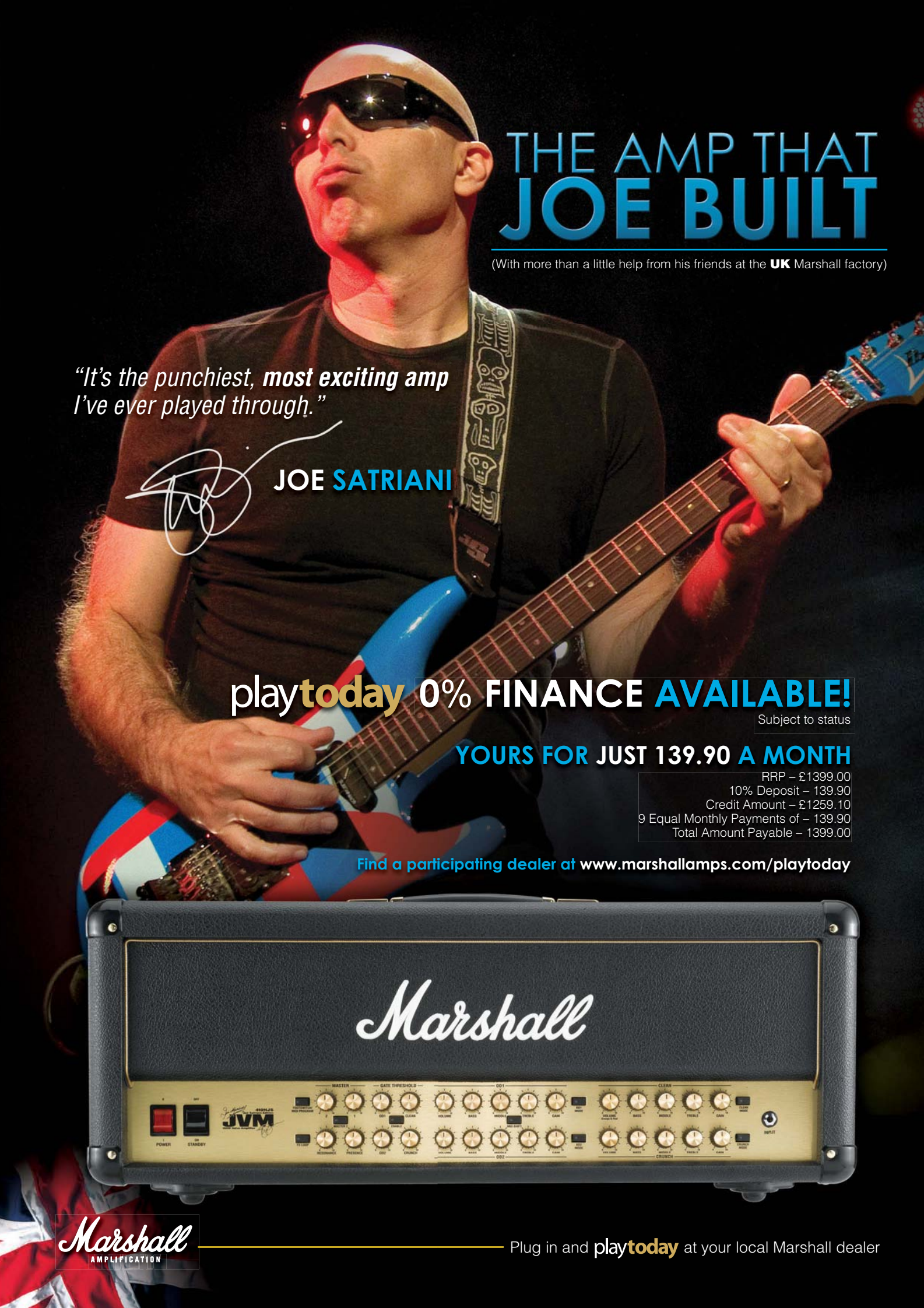
OCTOBER 2013 Vol 25 No 01 £4.25

9 771755 338229 10

Anthem PUBLISHING




PURE VINTAGE
HISTORIC BENCHMARKS
AMERICAN ORIGINALS
Facebook.com/fendergbi
Twitter.com/fendergbi
©2012 FMIC. FENDER®, TELECASTER®, TELE® and the distinctive headstock designs commonly found on these guitars are registered trademarks of Fender Musical Instruments Corporation. All rights reserved.
ALL-NEW! AMERICAN Vintage SERIES
1952 TELECASTER® IN BUTTERSCOTCH BLONDE
HANDMADE IN THE U.S.A.
FENDER.COM/AMERICANVINTAGE
Fender®

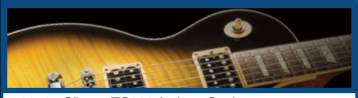

THE AMP THAT
JOE BUILT
(With more than a little help from his friends at the UK Marshall factory)
"It's the punchiest, most exciting amp I've ever played through."
JOE SATRIANI
playtoday 0% FINANCE AVAILABLE!
Subject to status
YOURS FOR JUST 139.90 A MONTH
RRP – £1399.00
10% Deposit – 139.90
Credit Amount – £1259.10
9 Equal Monthly Payments of – 139.90
Total Amount Payable – 1399.00
Find a participating dealer at www.marshallamps.com/playtoday
Marshall
JVM
Marshall AMPLIFICATION
Plug in and playtoday at your local Marshall dealer

# PROMENADE MUSIC

01524 410 202
www.promenademusic.co.uk

## Electric Guitars

8030 - 1963 Gibson ES175 Jazz Guitar, Sunburst
10067 - Brian May Bass in Cherry with Gig Bag
10066 - Brian May Red Special, Antique Cherry
10055 - Brian May Red Special, Metal May
7028 - Brian May Red Special, Antique Cherry
10065 - Brian May Red Special, Baby Blue
10061 - Brian May Red Special, Black
10063 - Brian May Red Special, Gold
10064 - Brian May Red Special, Green
10059 - Brian May Red Special, Honey Sunburst
10058 - Brian May Red Special, Natural
10057 - Brian May Red Special, Sunburst
10062 - Brian May Red Special, White
10060 - Brian May Red Special, Windermere Blue
10069 - Brian May Rhapsody Electro, Black
10068 - Brian May Rhapsody Electro, Cherry
10071 - Brian May Rhapsody Electro, Red
10070 - Brian May Rhapsody Electro, Sunburst
10231 - Brooks Custom Steve, Lukather Clone
9767 - Cort G260 Electric Guitar
10224 - Cort M600 AVD Antique Violin Dark
10220 - Cort Sunset I in Black
10223 - Cort X6 S-M BK Electric Guitar in Black
7793 - DBZ Barchetta Eminent FR Absinthe
7785 - DBZ Barchetta ST, Aubergine
7789 - DBZ Barchetta ST FR, Cobalt Blue
7814 - DBZ Crucifixion Electric Guitar
7810 - DBZ Dark Angel Electric Guitar
7812 - DBZ Bare Bones Religion Series Devil
7811 - DBZ Bare Bones Religion Series Preacher
7800 - DBZ Bolero AB, Solid Wine Red
7796 - DBZ Bolero FM, Trans Wine
7794 - DBZ Bolero ST, Black
7837 - DBZ Venom, Dark Blue Metallic
9770 - Dean Evo, Pre-Owned
5043 - Duesenberg 49er Cow Limited Edition
5040 - Duesenberg Rocket II in Black & White
10233 - ESP LTD MH50, Black, Pre-Owned
9769 - Encore Electric Guitar, Black
5205 - Epiphone Broadway Jazz Semi, Natural
8220 - Epiphone ES339 Semi Hollowbody, Ebony
9155 - Epiphone ES339, Natural
8528 - Epiphone ES339 Ultra, Vintage Sunburst
5432 - Epiphone G310 SG Shape, White
9631 - Epiphone Joe Pass Emperor II, Natural
9695 - Epiphone Les Paul Special II Cherryburst
9905 - Epiphone LP Stan Plustop Pro, Cherry S/B
10351 - Epiphone LP Stand. Plustop Pro, Wine Red
8365 - Epiphone Les Paul Standard in Gold
10352 - Epiphone Les Paul Standard, Ebony
10217 - Epiphone Les Paul Studio, Sunburst, S/H
9604 - Epiphone Les Paul Ultra III Alpine White
8096 - Epiphone Ltd Ed Flying V, Antique White
8165 - Epiphone Ltd Ed 1961 SG, Alpine White
9666 - Epiphone Phrophecy LP Custom Plus GX
8101 - Epiphone by Gibson, Pre-Owned
4231 - Fender Am Special Strat, Candy Apple Red
9074 - Fender American Special Strat, Sunburst
9914 - Fender Am. Special Tele, Vintage Blonde
9348 - Fender American Stan. Hand Stained Strat
10199 - Fender Am Stand. Strat LH, Sburst
9910 - Fender Am Standard Strat, Mystic Blue
8342 - Fender Am Standard Strat, Sienna Sburst
9134 - Fender American Stratocaster Daphne Blue
9023 - Fender American Vintage '70s Strat Reissue, Nat
9287 - Fender Blacktop Stratocaster HH, Black
10072 - Fender Classic Player Baja Telecaster, Blonde
9261 - Fender C. Player Jaguar Spec HH, White
9559 - Fender Custom Shop 1960 Relic Strat, GR
7112 - Fender Deluxe Lonestar Strat, Sunburst
10163 - Fender FSR 72 Telecaster Deluxe, Aqua Flake
10198 - Fender FSR Am Stan. Strat, LH, Sunburst
9085 - Fender FSR Strat HSS TBX Amber Burst
10218 - Fender Japanese Strat, CAR, Pre-Owned
4634 - Fender Jim Root Signature Strat, Black
9775 - Fender Johnny Marr Jaguar, Metallic KO
10164 - Fender Kurt Cobain Mustang, Sonic Blue
8113 - Fender Modern Player Available To Order
9945 - Fender Modern Player Strat HSS, O. White
8224 - Fender Modern Player Telecaster, Honey Burst
8286 - Fender Modern Player Tele Thinline Delux
7784 - Fender Mustang Pawn Shop Special, Red
9089 - Fender Pawn Shop 51 Stratocaster, Black
9090 - Fender Pawn Shop 51 Stratocaster, Blonde
10149 - Fender Pink Paisley Telecaster, Used
5287 - Fender Road Worn 50s Strat in Black
8290 - Fender Road Worn 60's Strat, Sunburst
4229 - Fender Road Worn Player Strat, Sunburst
4232 - Fender Road Worn Player Tele, Black
9449 - Fender Select Tele USA Violin Burst
10101 - Fender Standard Strat, CAR, Secondhand
7954 - Fender Standard Strat, Copper Met Burst
4560 - Fender Standard Telecaster, Black
4748 - Fender Standard Tele, Brown Sunburst
10090 - Fender Telebration Mahogany Tele, Sburst
9911 - Fender USA 75 Telebration, Natural
9507 - Fender USA Hardtail Stratocaster 1977
8285 - Fret King Jerry Donahue, Natural
9137 - G&L ASAT Classic Bluesboy Semi, Natural
9140 - G&L ASAT Classic in Walnut
9136 - G&L Legacy in Black
9135 - G&L S500 in Blueburst
9150 - Gibson ES137 Custom, Triburst
8029 - Gibson ES175 1956 Original
9277 - Gibson ES330 VOS, Vintage Sunburst
10146 - Gibson ES335 Dot Plain Gloss, Sunburst

## Electric Guitars

10273 - Gibson ES339 Antique Sunburst
9840 - Gibson Lee Roy Parnell Goldtop
8376 - Gibson Les Paul Classic 60s Trans Ebony
5317 - Gibson Les Paul Custom in Alpine White
7919 - Gibson Les Paul Custom in Wine Red
10197 - Gibson Les Paul Signature T, Trans Ebony
9444 - Gibson Les Paul Standard 2012 Goldtop
10116 - Gibson Les Paul Std 2013 Prem. Tea Burst
10117 - Gibson Les Paul Std 2013 Premi. Trans Amber
10144 - Gibson LP St Premium Plus, Desert Burst
10322 - Gibson Les Paul Stand., Heritage Cherry
9341 - Gibson Les Paul Studio, Radiant Red
5090 - Gibson Les Paul Studio Lefty, Wine Red
9557 - Gibson Les Paul Studio, Vintage Sunburst
10281 - Gibson Les Paul Trad., Caramel Burst
8202 - Gibson Nighthawk. Pelham Blue
5594 - Gibson SG Special Electric Guitar in White
10350 - Gibson SG Special Faded Cherry
10268 - Gretsch G5422TDCG Hollow Body ,White
9771 - Ibanez S470DXQM
9764 - Italia Electric Guitar, Pre-Owned
9161 - Jackson RR5 Japanese Ivory Pinstripe
4992 - Jackson JS30 Randy Rhoads, Black
4150 - Jackson SL3MG Soloist, Natural
9669 - Jackson Super Light Soloist SLSXMG GMG
0000 - Levin - 7 models in stock now
8051 - Lodestone Electric Artist, Trans Black
8052 - Lodestone Electric Artist in Sunburst
8048 - Lodestone Electric Artist, Trans Honey
8049 - Lodestone Electric Artist, Trans Red
8059 - Lodestone Electric Pro S, Chignal Blue
8065 - Lodestone Electric Pro S, Rodings White
8058 - Lodestone Electric Pro S, Tobacco Sburst
8066 - Lodestone Electric Pro S in Waltham Black
8055 - Lodestone Electric Pro, Chignal Blue
8056 - Lodestone Electric Pro, Rodings White
8053 - Lodestone Electric Pro, Roxwell Red
8057 - Lodestone Electric Pro, St James Silver
8054 - Lodestone Electric Pro, Tobacco Sunburst
8072 - Lodestone Electric Standard S, T. Sburst
8070 - Lodestone Electric Standard Trans Black
8071 - Lodestone Electric Standard S, White
8069 - Lodestone Electric Standard in White
8085 - Lodestone Pulse in Burr Maple Honeyburst
8086 - Lodestone Pulse, Matt Black
8084 - Lodestone Pulse in Metallic Gold
8087 - Lodestone Pulse, Tobacco Sunburst
7091 - MusicMan Luke HSS, Pearl Blue
4720 - MusicMan Silhouette Special, Candy Red
0000 - PRS - 12 Models in stock now
6123 - Patrick Eggle Double Cutaway in Blue
6121 - Patrick Eggle RSG Electric Guitar, Amber
9478 - Peavey AT200 Antares AutoTune Guitar
9450 - Peavey EVH Wolfgang USA-Made Goldtop
9001 - Peavey Rockmaster Captain America
9300 - Peerless Martin Taylor Virtuoso
4268 - Rickenbacker 330 12 String Semi, Jetglo
6951 - Rickenbacker 360 Semi, Fireglo
6952 - Rickenbacker 360 Semi, Jetglo
4270 - Rickenbacker 360 Semi, Mapleglo
10165 - Road Worn Player Tele, Candy Apple Red
8992 - Roland G5 Strat COSM Technology Black
8993 - Roland G5 Strat COSM Technology Sunburst
9857 - Roland G5A Strat Candy Apple Red
8990 - Roland GC1 Black GK-Ready Stratocaster
8991 - Roland GC1 Sunburst GK-Ready Strat
0000 - Squier - 6 models in stock now
0000 - Stagg - 3 models in stock now
9273 - Steinberger Spirit GT Pro
10131 - Traveller Speedster, Blue, Pre-Owned
9079 - Ventures VM100SB Bob Bogle Sig, Sunburst
9078 - Ventures VM65MBL Electric Guitar, Blue
4256 - Vintage AV2, Sunburst
9420 - Vox Apache I
9652 - Warwick Electric Guitar Accessory Pack
6982 - Washburn USADD70MayaDanDonegan,Grey
4757 - Washburn N1 Vintage Nuno Bettencourt Nat
7074 - Washburn Sl61 Obey Scott Ian Sig, Black
6991 - Washburn USA Custom Wl556, Metallic Red
6997 - Washburn V200 ProE in Black
7005 - Washburn Wl100, Gunmetal Grey
7002 - Washburn Wl100, Red
7009 - Washburn Wl15 Idol Standard ,Black
8412 - Washburn Wl18 Idol Quilted Trans Black
8411 - Washburn Wl18 Idol Quilted Trans Red
7356 - Washburn Wl420KB Idol, Black
8409 - Washburn Wl-440F Idol Elect Flame Honey
8408 - Washburn Wl-440F Idol Tobacco Sunburst
8406 - Washburn Wl-460E Idol Electric, Black
8405 - Washburn Wl-460E Idol Electric in White
6988 - Washburn Wl50 in Black
6989 - Washburn Wl50 Pro-E, Black
8404 - Washburn Wl-63 SF Donegan Sig, Black
6995 - Washburn WV40VASIK Scott Ian Blood Splat
6996 - Washburn WV66ANC, Nick Catanese, Black
6898 - Washburn Wi14 Idol in Metallic Blue
6899 - Washburn Wi14 Idol in Wine Red
8230 - Washburn X10 Bass Guitar, Black
6895 - Washburn X100 in Metallic Grey
6900 - Washburn X200 Pro in Trans Black
6425 - Westcoast ST Junior in Black & Sunburst
6449 - Westcoast ST1 in Ivory, Red & Natural
8416 - Yamaha Pacifica 012 in Red Metallic
8414 - Yamaha Pacifica 012, Dark Blue Metallic
10234 - Yamaha Pacifica 012 in Black
8121 - Yamaha Pacifica 311H, Vintage White
8184 - Yamaha Pacifica 510V , Candy Apple Red
10319 - Yamaha Pacifica 611 VHFM
8124 - Yamaha Pacifica 611 Root Beer

## Acoustic & Electro Acoustics

8033 - Breedlove AD25/SM
8035 - Breedlove AJ250/SF Plus Electro Acoustic
10296 - Breedlove Atlas Solo Series C350/CR
10284 - Breedlove Cascade C25/CRE Electro
10285 - Breedlove Cascade OM/CRe S Cutaway
10287 - Breedlove Passport C250/COe Electro
10288 - Breedlove Passport D/MMe Electro
10289 - Breedlove Passport D250SMe Electro
10299 - Breedlove Passport PLUS D/CME Electro
10292 - Breedlove Passport Plus C250/SBe Elect
7979 - Breedlove Passport Plus C250SFE
4282 - Breedlove Passport + D/SFE Elec Sunburst
10301 - Breedlove Passport Plus D250/SB Electro
10300 - Breedlove Passport Plus OM/CMe HH
10294 - Breedlove Retro D/ERe with LR Baggs
10295 - Breedlove Retro OM/ER Orchestra Electro
10298 - Breedlove Revival OM/SMe Top Burst
4283 - Breedlove Solo C35/Sme Electro, Natural
10069 - Brian May Rhapsody Electro, Black
10068 - Brian May Rhapsody Electro, Cherry
10071 - Brian May Rhapsody Electro, Red
10070 - Brian May Rhapsody Electro, Sunburst
10219 - Cort NDX50 Electro Acoustic Guitar, Nat
10221 - Cort SFX-E NS Electro, Natural Satin
10125 - DRL 008 8 String Electro Acoustic Guitar
10124 - DRL CT09 Thinline Electro Acoustic
4769 - EKO Ranger EQ Vintage Series, Black
8905 - Eko Ranger Vintage 12 String w/Fishman
9206 - Epiphone EJ200CE, Natural
5157 - Epiphone EJ200CE Jumbo Vintage SunB.
9542 - Faith FMETB Mercury Electro Parlour
9104 - Faith Saturn Cutaway High Gloss FSCEHG
8300 - Faith FECS Electro Acoustic Guitar
10320 - Fender CD60CE Mahogany
7881 - Fender Kingman SCE, Dreadnought, Nat
6929 - Fender Stratacoustic, Electro, Black
10194 - Fender T-Bucket 300CE, Amber
6930 - Fender Telecoustic, Electro, Black
10243 - Fender Tim Armstrong Deluxe
10106 - Fylde Alchemist Electro Acoustic
7867 - Gibson J200 Standard Electro in Natural
7032 - Gibson J200 Standard Jumbo Guitar
8241 - Gibson J200 Studio, Vintage Sunburst
10150 - Gibson J35 Electro Acoustic Guitar, Nat
10143 - Gibson LG2 American Eagle
10147 - Gibson SJ100 Modern Classic V.Sunburst
8091 - Jimmy Moon 0003CE Electro Acoustic
4555 - Jimmy Moon Bryan Adams Signature
4554 - Jimmy Moon PF0003 Electro, Pau Ferro
6948 - Jimmy Moon RD3, Electro, Natural
9552 - LAG T300AE Electro Acoustic Guitar
7302 - LAG T66ACE Auditorium Cutaway Electro
7972 - LAG T200ACE Auditorium Cutaway Electric
5403 - Levin LD60CE, Dreadnought Electro, Nat
9243 - James Neligan NA72CBB Electro Acoustic
0000 - Levin - 5 models in stock now
8277 - Martin DC15ME Dreadnought Cutaway
6404 - Northwood R70 00 14fret Electro, Natural
4400 - Northwood R80, 000V Electro, Natural
6403 - Northwood R80, 0M Electro, Natural
9841 - Ovation Adamas 1581-7 Electro Acoustic
5093 - Ovation CDX24 Electro Acoustic in Natural
10033 - Ovation Celebrity CC44S AB, Autumn
10031 - Ovation Pro Elite 2078AX
10032 - Ovation Pro Elite TX 1868TX Super
10151 - Ovation Pro Speciality 1773AX-4 Natural,
9299 - Peerless Martin Taylor Maestro
10095 - RainSong BI-JM1000N2 Graphite Guitar
10094 - Rainsong S-DR1000 Graphite Guitar
10038 - Rainsong S-DR1000 Graphite Guitar
9820 - Rainsong CO-DR1000N2
9821 - Rainsong CO-JM1000N2
9819 - Rainsong CO-OM1000N2
9818 - Rainsong CO-WS1000N2
9814 - Rainsong DR1000 Graphite Guitar
10097 - Rainsong H-DR1100N2
10100 - Rainsong H-OM1000N2
10098 - Rainsong H-WS1000N2
9815 - Rainsong JM1000 Graphite Guitar
4812 - RainSong OM1000
10082 - RainSong P12 Parlor
10084 - RainSong P12 Parlor in Blue
10086 - RainSong P12 Parlor in Green
10085 - RainSong P12 Parlor in Pewter
10087 - RainSong P12 Parlor in Red
10088 - RainSong P14 Parlor
10091 - RainSong P14 Parlor in Blue
10092 - RainSong P14 Parlor in Green
10093 - RainSong P14 Parlor in Pewter
10089 - RainSong P14 Parlor in Red
9824 - Rainsong S-DR1000N2 Dreadnought Std
9823 - Rainsong S-OM1000N2 OM Studio Electro
9822 - Rainsong S-WS1000N2 WS Studio Electro
9827 - RainSong SG Shorty Gloss Shorty Series
9828 - RainSong Shorty Fine Texture SFT Model
7974 - Rainsong WS1000 Graphite Guitar
5257 - Satori YD18EQ, Dreadnought Electro, Nat
5256 - Satori YD28EQ, Dreadnought Electro, Nat
5252 - Satori YD28HEQ, Dreadnought Electro, Nat
8234 - Satori YD42EQ Electro Acoustic
5255 - Satori YO28HEQ, OM Electro, Natural
9536 - Sigma 000MC 15E Electro Acoustic Guitar
10303 - Takamine EG340SC, Pre-Owned
0000 - Tanglewood - 17 models in stock now
10118 - Terry Pack PLSR Parlour w/Pre-Amp
9615 - Terry Pack SJRS Small Jumbo LR Baggs M1A
8007 - Vintage Gordon Giltrap Signature
9561 - Vintage VEC1400 Electro Acoustic
9535 - Walden CG570CE Electro Acoustic Guitar
8307 - Westcoast SW201BK -VT Acoustic Guitar
8305 - Westcoast SW201RDS VT Electro Acoustic
8306 - Westcoast SW201VT Acoustic Guitar
6960 - Yamaha CPX500 Electro in Red
9190 - Yamaha CPX700 Electro Dusk Sun Red
8020 - Yamaha CPX700, Tinted Finish
9191 - Yamaha FGX730SC Electro Acoustic, Nat.
9192 - Yamaha FJX730SC Electro Acoustic, Black
6965 - Yamaha FX370C Electro Acoustic in Nat.
8141 - Yamaha SLG110S Silent Steel String

## Bass Guitars

8687 - Breedlove Passport Plus B350/CB4
10297 - Breedlove Solo BJ350/CMe4 Fretless Bass
10067 - Brian May Bass in Cherry with Gig Bag
4910 - Bridge Cetus Electric Double Bass
10108 - Cort A4 4 String Bass Guitar, Natural
10107 - Cort A4 Custom Z 4 String Bass Guitar
10109 - Cort A5 5 String Bass, Open Pore Natural
10105 - Cort A5 OPBC Bass Guitar
10110 - Cort B5 5 String Bass Guitar, OPN
10213 - Cort GB75WBL 5 String Bass, White Blonde
10242 - ESP LTD B204 SM, Natural, Pre-Owned
4882 - Fender USA 62 Vintage Precision Sunburst
10166 - Fender 75 Jazz Bass in Natural
9083 - Fender Am Special Jazz Bass, Sunburst
9353 - Fender Am St Hand Stained Ash Jazz Bass
9231 - Fender Am Standard Jazz Bass, Sunburst
7943 - Fender Am Stan Precision Bass, Sunburst
9727 - Fender FSR Precision, Sea Foam Metallic
8113 - Fender Modern Player Available To Order
9367 - Fender Select Jazz Bass, Amber Burst
9284 - Fender Standard Jazz Bass, Arctic White
8287 - Fender Standard Jazz Bass, Brown S.burst
9909 - Fender Standard P Bass, Lake Placid Blue
10113 - G & L M2000 4 String Bass Guitar, Honeyburst
10112 - G & L M2500 5 String Bass, Honeyburst
9703 - G & L Tribute Series JB2, Natural
9138 - G&L L2000 Tribute Bass, 3-Tone Sunburst
9702 - G&L L2500 5 String Bass, Walnut
9593 - Gibson Firebird Studio Reverse 70s Bass
9575 - Gibson Grabber 3 '70s Tribute Honeyburst
10074 - Gretsch G6073 Electrotone Bass, Burgundy
0000 - Levin - 7 models in stock now
8073 - Lodestone Primal Artist
8075 - Lodestone Primal Instinct J Bass, Green
8079 - Lodestone Primal Instinct P Bass, Green
8080 - Lodestone Primal Instinct Pbass Sunburst
8081 - Lodestone Primal Pro in Chignal Blue
8082 - Lodestone Primal Pro 4, Tobacco Sunburst
8174 - Lodestone Primal Pro 5, Chignal Blue
4179 - Marleaux Consat Custom 5, Satin Black
10279 - Marleaux Consat Sig 4 String Bolt On
5713 - Marleaux M Bass Custom 5, Maple & Walnut
10278 - Marleaux Votan XS Deluxe, Black
10216 - MusicMan Sterling 4, Blue, Pre-Owned
4703 - MusicMan Stingray 2EQ, Blue Pearl
4781 - MusicMan Stingray 3EQ, True Gold
4920 - MusicMan Stingray 5, Black
8997 - Musicman Sterling SB14 Bass, Sunburst
5110 - NS Design NXT Electric Double Bass
9002 - Overwater Aspiration Deluxe Bass, Black
8435 - Overwater Aspiration Std 4, Black Cherry
7849 - Overwater Contemporary Jazz, Trans Blue
9009 - Overwater Contemporary 5-String Bass
9867 - Overwater Inspiration Jazz PJ 4 String
10102 - Overwater J Series Deluxe 4, Natural
7259 - Overwater Perception Std 5, Bubinga
10152 - Overwater Progress Deluxe, Pre-Owned
9418 - Rickenbacker Bass, Jetglo Rick Kemp
5121 - Rockbass Streamer LX5, Black
7204 - Squier Classic Vibe Precision 50s Blonde
9072 - Squier Vintage Modified 70's Jazz, Nat
9517 - Squier Vintage Modified Tele Bass, Black
9704 - Stagg BC300 Lefthanded 4 String, Nat
4417 - Steinberger Spirit XT2 4 String Bass
9428 - Tobias Toby Standard IV Bass Guitar, White
9653 - Warwick Bass Guitar Accessory Gig Pack
6447 - Westcoast BG2, Natural or Trans Red
6446 - Westcoast BG4 Neck Thru Body, Brown
6445 - Westcoast BG5 Fretless, Natural
6448 - Westcoast JB5, Trans Amber
8438 - Westcoast JP1 4 String Bass in Black
8437 - Westcoast JP1 4 String Bass in Trans Red
10120 - Yamaha BB1024X 4 String, Caramel Brown
4649 - Yamaha BB2024X, Vintage White
9350 - Yamaha BB424 Bass Guitar in Black
9351 - Yamaha BB425 5 String Bass Guitar, Black
9352 - Yamaha BB425 5 String Bass, Sunburst
9000 - Yamaha RBX170
10314 - Yamaha RBX170EW Bass
8999 - Yamaha RBX5A2 5 String Bass, Black
6360 - Yamaha SLB200 Silent Double Bass
4331 - Yamaha TRB1004J, Trans Black
10307 - Yamaha TRBX304 Bass
10308 - Yamaha TRBX305 Bass
10310 - Yamaha TRBX505 Bass

## Classical Guitars

0000 - Azahar - 6 models in stock now
10290 - Breedlove Passport N250/COe Electro
7365 - Jose Ferrer 3/4 Size Classical Guitar
0000 - Mendieta - 6 models in stock now
9482 - Ovation 1616 Classical Guitar, Pre-Owned
0000- Raimundo - 4 models in stock now
0000 - Ramirez - 10 models in stock now
5828 - Roberto - 3 models in stock now
5481 - Strunal Electro Classical Guitar
9404 - Takamine G344RC Electro, Wine Red
0000 - Tanglewood - 4 models in stock now
8351 - Westcoast - 5 models in stock now
10323 - Yamaha CGX102 Guitar
10321 - Yamaha NTX700 Guitar

**For full guitar details, pricing and photos, enter the number next to each guitar model into our SKU search facility on the website.**

Guitar & Bass

**Anthem Publishing, Station House, Station Approach, off North Street, Carshalton, SM5 2HW**
Tel **020 8773 3865**
Email **guitarandbass@anthem-publishing.com**
**www.guitarmagazine.co.uk**

EDITOR **John Callaghan (020 3478 7549)**
**John.Callaghan@anthem-publishing.com**

DEPUTY EDITOR **Steve Bailey**
**Steven.Bailey@anthem-publishing.com**

ART EDITOR **Rob Bewick**
**Rob.Bewick@anthem-publishing.com**

STAFF WRITER **Rik Flynn**
**Richard.Flynn@anthem-publishing.com**

CONTRIBUTING EDITOR **Rick Batey**
**Rick.Batey@anthem-publishing.com**

CONTRIBUTORS **Sid Bishop, Martyn Casserly, Alan Clayson, Phil Harris, Michael Heatley, Hayden Hewitt, Matt Lamy, Marcus Leadley, Alun Lower, Gareth Morgan, Lars Mullen, Will Nicholas, Douglas Noble, Richard Purvis, Huw Price, Tim Slater, Tim De Whalley, Michael Stephens**

INSTRUMENT PHOTOGRAPHY **Mike Prior, Claire Collins**

SENIOR SALES EXECUTIVE **Gemma Bown (07788 266847)**
**Gemma.Bown@anthem-publishing.com**

AD PRODUCTION **Craig Broadbridge**
**Craig.Broadbridge@anthem-publishing.com**

MANAGING DIRECTOR **Jon Bickley**
**Jon.Bickley@anthem-publishing.com**

EDITORIAL DIRECTOR **Paul Pettengale**
**Paul.Pettengale@anthem-publishing.com**

ART DIRECTOR **Jenny Cook**
**Jenny.Cook@anthem-publishing.com**

ADVERTISING DIRECTOR **Simon Lewis**
**Simon.Lewis@anthem-publishing.com**

MARKETING ASSISTANT **Anna Wilkie**
**Anna.Wilkie@anthem-publishing.com**

Head Office **Anthem Publishing Ltd, Suite 6, Piccadilly House, London Road, Bath BA1 6PL**
Tel **+44 (0) 1225 489 984**
Fax **+44 (0) 1225 489 980**
Email **enquiries@anthem-publishing.com**

Subscriptions & Back Issues **Guitar & Bass Magazine**
**https://anthem.subscribeonline.co.uk**
Tel **0844 322 1291 (UK)**
Tel: **Call Toll Free 800 428 3003 (US)**
Tel **+44 (0) 1795 414 781 (Rest of World)**
Email **guitarandbass@servicehelpline.co.uk**
Price (12 issues) **£49.80 (UK), £64 (Europe/Republic Of Ireland), $99 (USA), £72 (Rest of World)**
See page 118 for subscription details

**Printed by Polestar**
**Tel +44 (0) 1206 849500**

Distributed by **Marketforce (UK) Ltd, The Blue Fin Building, 110 Southwark Street London SE1 0SU** Tel **+44 (0) 203 148 3000**

Licensing enquiries **Bruce Sawford**
Tel **+44 (0) 1280 860 185**
**Bruce@BruceSawfordLicensing.com**

**All content copyright Anthem Publishing Ltd 2010, all rights reserved. While we make every effort to ensure that the factual content of Guitar & Bass magazine is correct we cannot take any responsiblity nor be held accountable for any factual errors printed. Please make every effort to check quoted prices and product specifications with manufacturers prior to purchase. No part of this publication may be reproduced, stored in a retrieval system or resold without prior consent of Anthem Publishing Ltd. Guitar & Bass Magazine recognises all copyrights contained within the issue. Where possible we acknowledge the copyright holder**

Anthem PUBLISHING

**Anthem Publishing is the proud new home of Guitar & Bass. Anthem was established in 2003 and publishes Music Tech Magazine, Music Tech Focus, Guitar Tech and Video Focus.**
**www.anthem-publishing.com**

# *Go straight to the head of the class...*

You don't need telling that Marshall amps have changed the course of guitar – and music – history. The story of how those iconic heads came into being is a cracking one, and no mistake. We do our darnedest to take you back to those heady days in the '60s when the music business in the UK was little more than a cottage industry, and tell how a small group of players and makers combined in a manner that would shake bones and rattle eardrums (in a good way, of course) for decades to come. It's just over a year since Jim Marshall sadly passed away and there's no chance his legacy will ever be forgotten.

There's plenty more on offer in the issue you have in your hands: firstly there's new gear from, among many others, Gibson, Larrivée and Two-Rock for you to evaluate as potential next purchases. There are also some absolutely corking interviews with Peter Frampton, George Benson and Jonny Lang (we're just sorry that we couldn't get them in a room to jam together). There's also plenty of vintage loveliness, as well as a fascinating feature on the Rickenbacker factory revealing the company's unique take on guitar making. Enjoy the issue...

*John*

# In this issue

OCTOBER 2013 Vol 25 No1

## Interviews

**Peter Frampton** 30
Now reunited with his famous lost Les Paul, Peter Frampton has a fine tale to tell. We discover how it all came together

**George Benson** 36
From child prodigy to jazz genius to the pop mainstream, Benson has never shied away from change. We sit down with an icon

**Jonny Lang** 40
After an extended seven-year hiatus, Johnny Lang gets behind the steering wheel for a truly independent new album

## Workshops

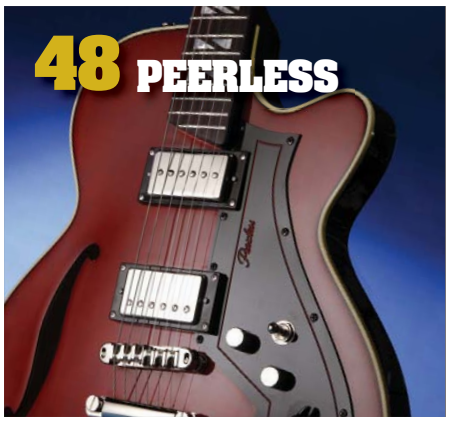
**Drills For Thrills** 101
In Part 2 of our new back-to-basics tuition series we look at how to not just understand but also actually feel the chromatic scale

**Rickenbacker Factory Tour** 102
Rickenbacker has an triumphant place in the annals of rock'n'roll. CEO John Hall gives lucky Lars Mullen a guided tour of the premises

## Regulars

READERS LETTERS 8 NEWS 10 ALBUM REVIEWS 16

Cover photo: Claire Collins
Inset: Pete Townshend by Michael Putland/Getty



## Gear

**Gibson ES195** 44
Marcus Leadley demos a real cool cat from Gibson Memphis and discovers it's capable of a whole lot more than just twang

**Peerless Retromatic P3** 48
Vintage charm and a wide palette of sounds make this a guitar ideal for rock and blues

**Two Rock Studio Pro Plus** 52
Two Rock upgrades its USA-built combo to include tremolo and an Expansion control

**Vox Mini 5** 57
With a choice of amp models, effects and even an onboard drum machine, Vox's latest miniature noisebox is a one-stop shop

**Line 6 Pod Floor HD500X** 58
Line 6 pushes things forward with its higher-powered yet still complex multi-FX

**Amptweaker Tight Fuzz & Tight Rock pedals** 62
We make room at our feet for a pair of stompboxes giving great bang for the buck

**Larrivée D02 & LV03E** 64
Two quality new acoustic models from Larrivée with simple looks and solid tone

**Vintage VE660VB** 72
Old-school aesthetics combine with modern electronics for Vintage's Historic Series

**Breedlove Passport B530/SMe-4 Acoustic Bass** 76
Breedlove offers up a stylish new option for those in the market for an acoustic bass

**Ashdown CTM-15 Bass Amp** 81
Ashdown's latest down-sized gem

**35% OFF**
**when you subscribe**
**PAGE 90**

## Vintage

**Hooked On Classics** 82
Vintage guitar fans can talk the leg off a chair when it comes to tone, but what about tuning?

**The Bishop Of Denmark Street** 86
In the first of a new series, Sid Bishop dishes out advice on how to build a vintage guitar collection. This month it's Gibsons, Telecasters and Rickenbacker semi-acoustics

**Private Collection** 92
Lars Mullen meets Roadhouse main man Gary Boner, who has amassed his fine collection from numerous trips Stateside

SUBSCRIPTION OFFER **90** READERS FREE ADS **128** SOUNDTRACK OF MY LIFE **130**

# Reverberations

Write to *Guitar & Bass*, Anthem Publishing, Station House, Station Approach, off North Street, Carshalton, SM5 2HW or e-mail us: guitarandbass@anthem-publishing.com
Please note, we reserve the right to edit where we feel it is appropriate, or to print extracts from longer correspondences

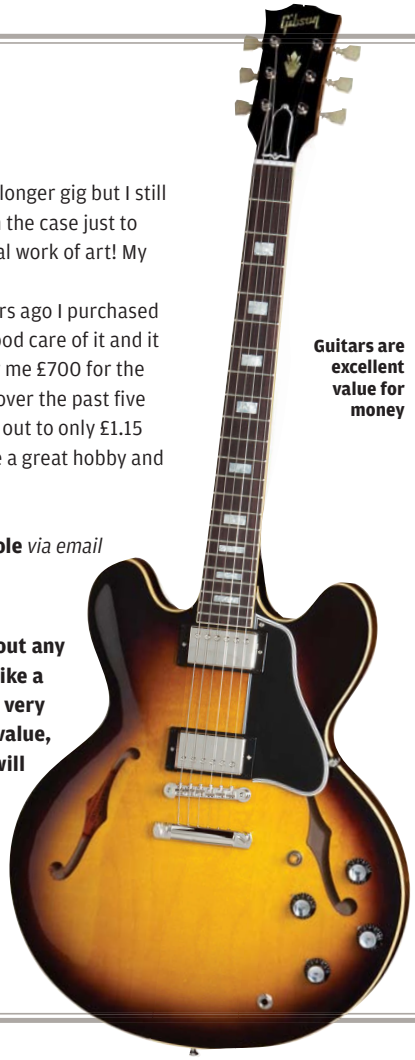
STAR LETTER

## VALUE THE VALUE

Over the past few years I have built up a small-but-nice collection of guitars. I now no longer gig but I still get enormous pleasure from playing my guitars at home and, yes, sometimes I even open the case just to look at a guitar, because to my eyes they can be as beautiful to look at as any other functional work of art! My guitars are my hobby and sometimes I may sell one and replace it with another.

Quite recently it dawned on me just what an inexpensive and fulfilling hobby guitars can be. Five years ago I purchased a new guitar for £1000 and it has given me an enormous amount of pleasure in that time. I took very good care of it and it was in very good condition when I decided to sell it a few weeks ago. Someone was quite happy to offer me £700 for the guitar, and they tell me that they are very pleased with it. So that guitar has given me a lot of pleasure over the past five years, and when I sold it I lost £300 on the original purchase price, which over a five-year period works out to only £1.15 per week! Compare that to drinking, smoking, driving, gym membership etc, etc! Guitars are a great hobby and over time they work out *sooo cheeeap* – I say go buy another one now!

**Dave Poole** *via email*



Guitars are excellent value for money

**Rosetti**

**Written a Star Letter? Contact Rosetti on 01376 550033 to claim your Fusion gig bag – electric, acoustic or bass available!**

***G&B*** **The notion that guitars are value for money is always going to find a friendly reception around here, Dave, and if you take on board your argument of working out any purchases (and potential financial losses) in terms of cost per day it sure seems like a wonderful idea. We'd always advise people to spend within their means and be very careful when it comes to investing in guitars that they believe will accrue in value, but if you're buying a guitar which you can afford and that you'll know you will be playing as often as you can, it really does stand up cost-wise (and, we'd argue, pretty much any other '-wise'), against other activities. Finally, take heed of Dave and take good care of any instrument you buy. If you ever want or need to sell it at some point in the future, it'll stand you in good stead.**

## LISTEN, BUSTER!

Great to see the article about Top Topham in the September issue; a great player and a genuine British guitar hero. Any chance of a peace about the late and much-loved Duster Bennett? He did a lot of work with Top, and of course with Peter Green, who held Duster in very high regard.

**Steve Dean** *Derby*

***G&B*** **Pleased you liked the Top Topham feature, Steve. We agree with you about the majesty of Duster Bennett, and we assure you we'll do what we can to get a quality feature on the man. For now, we recommend to all who haven't heard him in action to seek him out – you won't be disappointed.**

## FOCAL POINTS

In his letter in the September issue, Colin Richards is absolutely right about the way glasses distort the line of sight on the guitar and bass necks at certain angles. I recently took the plunge and bought vari-focal (that's bi-focal in old money)

Top Topham

lenses in my new specs. One thing I noticed was the slight curve the lens gave my perfectly straight strings at the edges of the vari-focal (reading) part of the lens as I checked the action on my basses. Now I use my naked eye to check the action and have to squint a bit to focus – but there's no distortion! I have good quality glasses, but beware when using your specs to check the neck and get a metal straight edge as a guide.

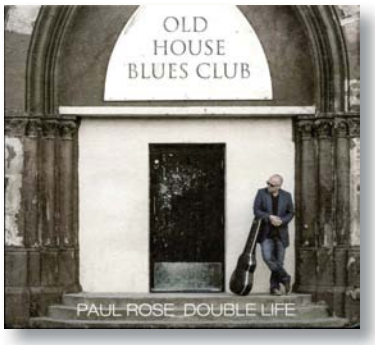
**Pete Greenwood** *Altrincham*

## ROSE-TINTED SPECS

After reading about Paul Rose in your August *Soundtrack Of My Life*, I said to myself, 'Who's this Paul Rose guy? I've never even heard of him!'

But I thought he might be worth a listen to, as your article says (my idol) Rory Gallagher gave Paul a 62 reissue Strat back in 1991 and Paul seems to like the same music that I do. A quick trip to the internet – and WOW! Where have you been all my life, Paul? Or more to the point, where have I been? A few more clicks of the mouse, and Paul's *Double Life* album was on its way to me.

Yesterday, as I was preparing tea (yes, before you laugh, we guitarists do have to eat sometimes) I decided to play a couple of the tracks on the CD that arrived earlier in the day. One hour later, and

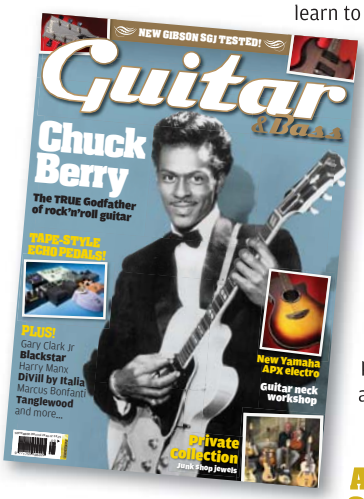



still no sign of tea, I was carefully looking out of the window, and praying that none of the neighbours had spotted me with my eyes closed, nodding my head from side to side and walking endlessly in small hip-swaying circles around my kitchen floor (oh – and sorry guys if it was a bit too loud!)

Now let me share a common secret with you guitarists – we don't really care so much about song verses, lyrics and bridges and so on... what we really want to build up to is the first few notes of the lead solo, and then heaven! There are 11 songs on Paul's CD, and it's been a long time since the hairs on my neck stood up on nearly every track as the lead solo takes off. Needless to say, Paul's back catalogue is on its way, and one of the neighbours gave me a strange look (but didn't say anything) as I passed him on the street this morning – but hey!

There's only one downside – having now listened to Paul's CD, I think that I'll give up playing (only joking – but you guys know what I mean!) Thank you *Guitar & Bass*. And God bless you Rory, as your music lives on.

**Julian Carosi** *Corsham*




***G&B*** **Good on yer, Julian. And don't worry about the neighbours. It'll just be a matter of time before they come round...**

## DON'T CHUCK HIM AWAY

Delighted to see you featuring Chuck Berry in the September issue. He's too often overlooked as being an influential guitar player (although I know Angus Young from AC/DC is a big fan). I didn't receive a formal education on guitar, but I got some really good help from my elder brother, a rock'n'roll fanatic, when I started trying to play guitar all those years ago. He told me to study all the early rock'n'roll guitar players as, in his opinion at least, they were the ones who made the electric guitar so popular in music, and if I could learn to play like them I wouldn't go too far wrong. After many years of making slow progress on guitar I agreed with him, and would recommend that beginners start off learning from the greats such as Chuck. Regardless of whatever style of music you like, it'll be an invaluable education that'll give you a proper appreciation of what an electric guitar can do.

**Ted White** *via email*

## ALVIN LEE AND A STRATOCASTER!?

As usual I read with interest Phil's *Hooked On Classics* as soon as *Guitar &Bass* flew through the letterbox. What fascinated me in that feature in the September issue was his comment regarding the 1963 Fender Strat and Alvin Lee.

Although I haven't got a recording, Phil may like to view the attached photo to satisfy his quote 'I'd have loved to seen him work his magic on an actual vintage Strat.'

Fortunately, I and a few others did. The photo was taken around 1968-'69 at Yeovil Technical College. Ten Years After played, and you can see Mr Lee doing his drumstick thing on a '60s Strat.

**Malcolm Graham (The Elder)**
*via email*

***G&B*** **You absolute star, Malcolm! On behalf of Phil, everyone at *G&B*, and the guitar-lovin' universe, many thanks for sending this through. It almost makes us want to forgive you for seeing a gig we'd have love to been at... you lucky so-and-so.**

A LEGEND IS REBORN

THE ROTOSOUND RFB1
1960's FUZZ REISSUE

Photography: Katarina Benzova

I LOVE IT!

"It's very Tonebender-ish. Reminds me a lot of my MKII but with more hair and beef to it. I have a ton of fuzz pedals (both vintage and new), and the Rotosound has instantly become one of my go-to fuzz's for sure!"

RICHARD FORTUS - GUNS N' ROSES

ROTOSOUND®

WORLD FAMOUS MUSIC STRINGS

WWW.ROTOSOUND.COM

facebook.com/rotosound

twitter.com/rotosound_uk

PROUDLY MADE IN ENGLAND

FIND OUT MORE

Woke up this mornin'...

# NEWS

# Finish Lines

Fender unveil six brand new Modern Player 2.0 models and give the Telecaster and Stratocaster two very distinct makeovers

Fender's quirky Modern Player series takes its classic aesthetic and spices things up with modern day features for an alternative option that won't demolish the savings. This month three new guitars and three new basses extend the choice for those who fancy something a little out of the ordinary.

The chic new Honey Burst Mustang (bottom centre) immediately took our eye thanks to its dual MP-90 single-coils and nifty dual slider switches, while the Jazzmaster HH (top left) delivers straight-up sounds via a pair of hot humbuckers and no-frills circuitry; a floating bridge with dynamic vibrato tailpiece adds some flair. The last of the six-strings is the powerful and versatile Stratocaster HSH with two humbuckers that straddle a central single coil and a choice of two dashing finishes – charcoal or crimson red transparent – that ensure an air of class. The most distinctive of the new four-strings on offer is the Dimension bass (top right) with single three-coil Triplebucker, special five-position rotary pickup switch and new electronics that combine to open up a fine tonal spread. Also on offer at the low end are the Jazz Bass V and updated Modern Player Jazz Bass, both armed with a pair of humbuckers, four-position rotary pickup selectors and some attractive satin finish options.

For something entirely different, try the multi-coloured new 'Swirl' finish for size, available on the Stratocaster HSS and Telecaster. Each limited edition piece is a one-off thanks to a unique 'bowling ball' blend of colours, so be quick if you like what you see. For a slightly more restrained look, demo the new American Rustic Ash models, available as a Tele (sonic blue or butterscotch blonde) or a Strat (surf green or olympic white). Faded satin lacquer allows the wood grain to show through, and tinted maple necks, brown anodised aluminium pickguards and aged plastic parts complete the look. Each guitar is fitted with a high-output Texas Special pickup to guarantee some bite. Check the selection at www.fender.com.

THE PICKUP

## Pickup The Frequency

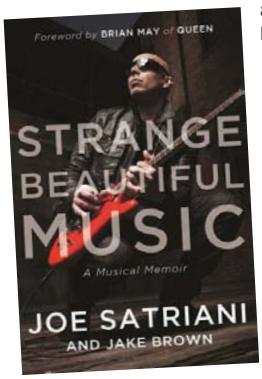
**Guitar fans can now tune in to *The Pickup*, a brand new weekly radio show co-hosted by Les Paul-slinging maestro Joe Bonamassa and DJ Matt Abromovitz. On top of the excellent playlist and affable banter, the show promises a varied menu of blues and rock history with features on important artists such as Eric Clapton, BB King, Johnny Winter and Jeff Beck, up-and-coming talent, iconic instruments and interesting guitar facts as well as offering a general insight into life as a touring muso. Other features include 'Name That Guitar' where Abramovitz asks Bonamassa to identify guitars using only his ears! Tune in every Friday or catch up on archived episodes at pickupradio.com.**

## BOLT FROM THE BLUE

**Mad Professor expands their range of beautifully-crafted boutique pedals with this latest elegant noisebox, the Royal Blue Overdrive. The Royal Blue offers a choice of tones from a tasteful light gain ideal for straight blues and blues rock through to the full-on power needed for rock. This handy unit can also be used clean as an EQ or as a Boost pedal if the distortion is cut out completely. Features include a two-band EQ (Treble and Bass) as well as Volume and Drive controls to dial in exactly the right amount of grit. www.mpamp.com**

## Satriani Memoir

**Followers of Joe Satriani can now fill the gap between soundcheck and stagetime with his new autobiography, *Strange Beautiful Music*, due for publication in April next year through BenBella Books. This much-anticipated memoir has been compiled from in-depth interviews with Satch by co-author and rock biographer Jake Brown, revealing the inner workings of the iconic guitarist and finding out how he fashioned tunes from *Surfing With An Alien* to *Summer Song*. Add a foreword by Queen's Brian May, unseen photos from Joe's personal archive and exclusive interviews with his Chickenfoot bandmates as well as several hotshot producers, and this book should be a riveting read.**



# BIG THREE

## Gibson shows off a trio of new models this month – two contrasting Les Pauls and a suave-looking signature Firebird

Three very different guitars from Gibson, but all worthy of further inspection. First, the sexy new Slash Signature Rosso Corsa Les Paul should please devotees with its brand new Rosso Corsa finish, flamed maple top, signature Seymour Duncan humbuckers with zebra bobbins and a personalised Slash headstock graphic. Following in the footsteps of the all-singing, all-dancing Firebird X comes a new Les Paul version; while all that on-board technology has divided opinion, some may love the versatility. There are 55 presets, high-spec built-in processors, a piezo-loaded bridge, Robothead tuning with presets, and a myriad of settings and switches that'll do, well, pretty much everything. Lastly comes the reverse-bodied Elliot Easton 'Tikibird' Firebird. This showy signature model for the Cars guitarist features a plush Gold Mist poly finish, Gibson '57 Classic humbuckers, Steinberg gearless tuners, a Bigsby tailpiece with Vibramate Spoiler for easy stringing and a hot-stamped 'Tiki' graphic. Indulge at www.gibson.com.

## Five-In-One

**T-Rex has taken a different approach with its new Magnus multi-FX board, named after King Magnus I of Denmark and billed as 'The King Of Pedal Boards' as a result. The Magnus features a combination of five of their superb stompboxes – Overdrive, Distortion, Delay, Reverb and Boost – housed in this rather stylish silver foot furniture. In 'Live' mode the unit allows guitarists to switch between the individual effects easily, while the 'Preset' mode offers the chance to blend the sounds for up to 10 personalised presets. There's also a built-in tuner to ensure a slick live performance. In a demo booth near you soon. See www. t-rex-effects.com.**

## Calendar SHOWS, GIGS, FESTIVALS, WORKSHOPS

### Worcestershire Guitar Show
**14-15 SEPTEMBER**

**Organised by Matt Worley from Matt Worley's Strings and Things, this two-day event features guitar demos, set-up workshops, amp and guitar brands, prizes, deals and giveaways. There's a fine live music line-up too**

WHERE? **Stourport Civic Centre, Stourport-on-Severn, Worcestershire**
TICKETS **Free entry!**
CONTACT **www.worleysguitarshow.co.uk**

### Blues & Boogie Festival
**13-16 SEPTEMBER**

**Head to Pakefield for 10 bands including Dr Feelgood, Bad Influence, Jeremiah Marques & the Blues Aces and the Cadillac Kings plus acoustic sessions, late-night jams and good facilities**

WHERE? **Pontins Pakefield, Suffolk**
TICKETS **From £149**
CONTACT **www.boogaloopromotions.com/blues**

### Swanage Blues Festival
**4-6 OCTOBER**

**A line-up of over 50 gigs takes over Swanage with artists including Back Pouch, Blue Touch, Blues Machine, Bob Pearce, C Sharp Blues, Grainne Duffy and assorted buskers plying the train station**

WHERE? **Venues across Swanage**
TICKETS **£10 (weekend wristband)**
CONTACT **www.swanage-blues.org**

### Isle Of Wight Blues Weekend
**4-7 OCTOBER**

**Head over to the island for a top line-up that features Blues 'N' Trouble, Grainne Duffy, The Producers, Brilleaux, and Wolfpack. There's acoustic blues, jam sessions and relaxing leisure facilities including a heated swimming pool, a spa pool, a sauna and a steam room**

WHERE? **Norton Grange, Yarmouth, IOW**
TICKETS **From £199**
CONTACT **www.boogaloopromotions.com**

## SECRET SHOPPA

## NORTHERN GUITARS

**LEEDS**

CONTACT **0113-2341976**
**www.northernguitars.co.uk**

**Surrounded by clubs and live music venues, this Leeds shop is in an ideal location. Passing trade is good, while appointments are often made by touring bands and some of the area's high profile players. Trading now for nearly 25 years, Northern Guitars is owned by Dave Baguley and well-respected blues guitarist, John 'Dusty' Miller**

### Layout
**Two rooms; the first greets you with a host of new and used amps and electric guitars, then glide through the saloon-style swing doors to the back where a choice of acoustic and electro-acoustics await a gentle perusal or intuitive strum**

### Range of new gear
**Most of their guitars are secondhand, but new brands can be ordered too. 'We've earned a reputation for quality used equipment,' says Dave. 'We have a lot of Japanese models which we feel offer superb value for money.'**

### Secondhand gear
**We spotted a cool selection of entry-level to high-end acoustics, electros, semis, solid-bodied guitars and basses and funky collectables. A fantastic selection includes Gibson, Fender, Gretsch, Vox, Kay, Ibanez, Yamaha, Squier, Hamer, Epiphone, Hohner, Gordon Smith, Takamine and Peavey. Amps were in abundance too**

### Best bargain in the shop
**All used equipment is sensibly priced, so there's always a deal to be had. A Road Worn Series Telecaster Custom was getting a lot of attention at £500, also a PRS Santana SE at £245 and a semi-collectable '70s HH combo at £95**

### Highlight
**Good to see that Northern Guitars employs work experience people, with a chance to apply for full time work in retail. Full setups and repairs are catered for, and there's a great buy-back policy**

### Conclusion
**With the walls covered in live venue and band posters this shop harkens back to the '70s. It's a real working man's guitars shop, well worth a call**

### VITAL STATISTICS

| | |
|---|---|
| Layout | 17/ 20 |
| Staff knowledge | 19 /20 |
| Staff helpfulness | 19 /20 |
| Range of new gear | 15/ 20 |
| Range of secondhand gear | 19/ 20 |
| Parking | Pay and display outside |
| TOTAL | 89% |

# JJ CALE

## 1938-2013

Grammy Award-winning American singer-songwriter JJ Cale has died of a heart attack, aged 74. John Weldon Cale was born in Oklahoma and is credited with pioneering the unique, laid-back 'Tulsa' sound, named after the city where he was brought up. Considered one of the most influential artists in the world, Cale's music has been covered by numerous musicians including Eric Clapton, whose hit versions of *After Midnight* and *Cocaine* helped further Cale's career; Lynyrd Skynyrd, who famously took on *Call Me The Breeze;* and Mark Knopfler, who was clearly influenced by Cale's chilled-out style. *Crazy Mama* gave Cale his biggest hit in 1972 and he was renowned for his experiments with new technology, particularly drum machines. He appeared on Clapton's *Old Sock* album this year.

# WE'VE BEEN AD...

## GIBSON GOES UNDERGROUND

**As the 1960s drew to a close, a new generation of hipsters was taking over the zeitgeist, led by Lou Reed and his black-clad beat poet combo the Velvet Underground – a band so ridiculously cool that some believed they were able to see in the dark, even while sporting their Ray-Bans. Seeing a prime opportunity to get down with the kids, Gibson released this suitably monochrome advertisement featuring a lookalike band of out-of-work actors (probably) who were willing to look suitably detached and don silly hats for a small fee. The Medalist amps had a certain futuristic charm, but cobwebs? In a cellar? We can't remember Nico ever looking quite so 'goth', but hey, it's not *really* Nico, is it? Read the text and it gets even weirder. 'Soul is cooler' they tell us. 'Less wiggy. More music power...' No? Us neither.**

## Blazing Saddles

**Tele players who fancy improving their guitars might take a look at T-Tune's latest saddles which promise substantially improved intonation and tone. With special slots that change the point of contact between string and saddle, T-Tune's new innovation eliminates the tuning problems often associated with having two strings per saddle and also prevents the strings from slipping. These handsome new brass items are also said to reduce wear to strings and the saddle and offer a larger point of contact for improved tone. With no discernible cosmetic difference, guitarists can maintain the look of their beloved sidekick while being safe in the knowledge that their guitar is singing. See www.t-tune.org for more.**

## New Vintage

**Squier has introduced a fresh batch of 15 models to its Vintage Modified range including some alluring Cabronitas, new left-handed models, fretless basses, and the return of the classic Bass VI. The new Cabronita models include the Cabronita Telecaster with Fideli'Tron humbuckers, the Cabronita Telecaster with B50 Bigsby that pairs a Fideli'Tron with a standard single-coil Tele bridge pickup, and the equally stylish Cabronita Precision bass. Another new addition definitely worthy of further investigation is the revived Vintage Modified Bass VI, tuned an octave below a standard guitar – an excellent tool for any guitarist to have in the arsenal. A favourite of bands ranging from Cream to the Black Keys, the Bass VI features many of the original guitar's design features as well as a few up-to-date touches including a 'modern C' profile neck and three custom Jaguar single-coils. Also new to the range are more Precision basses including a fretless three-tone sunburst model and several new Jazz Basses, amongst them a five-string with active bass-boost circuit for added bottom end. Peruse the line-up at www.fender.com/squier.**

# ON SCREEN

**IK Multimedia continues to forge ahead this month with the newly-updated AmpliTube Fender 1.5 multi-FX app that joins its superb AmpliTube range for iPhone, iPad, and iPod touch. This latest re-jig means it is now compatible with the ingenious (and very popular) Audiobus app that allows players to connect various audio apps together in real time for endless experimentation. The new app also now includes an improved interface that supports the new larger iPhone 5 screen. Fender helped ensure that IK's app was as close to the real thing as possible with all its insider info, and the results are fantastic. The iPhone and iPad apps both deliver a menu that includes classic amp models like the '59 Bassman, '65 Twin Reverb and Deluxe Reverb as well as a wide range of effects. Use IK's various iRig interfaces to plug in and take advantage of the excellent presets, or design a fully personalised rig. This canny app is also available as a version for Mac/PC. More at www.ikmultimedia.com/fender.**

# Fully Automated
# Valve Testing & Matching

## Introducing the VT1000

## Another World First from Orange

Read More...

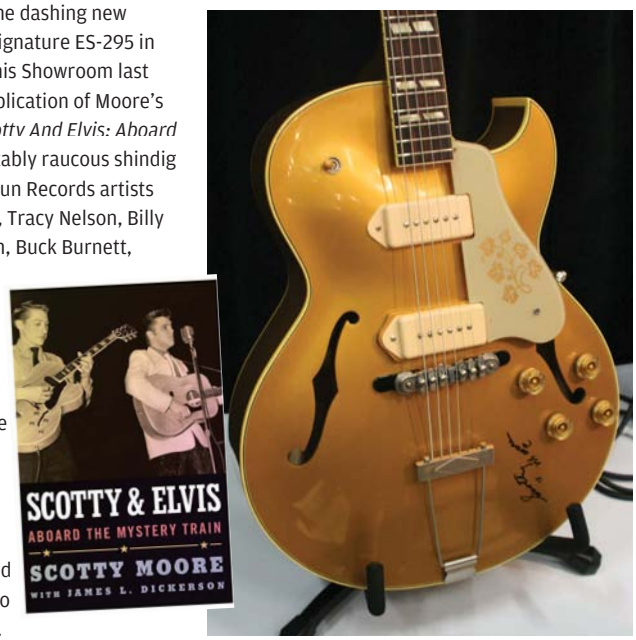
ORANGE TECHNOLOGY

www.orangeamps.com

# SCOTTY MOORE TRIBUTE

## Gibson toasts a legend of the golden era of rock'n'roll with the classy gold signature ES-295 semi-acoustic for Elvis' guitarist

Gibson saluted the launch of the dashing new limited edition Scotty Moore Signature ES-295 in appropriate style at its Memphis Showroom last month to coincide with the publication of Moore's much-anticipated memoir, *Scotty And Elvis: Aboard The Mystery Train*. It was a suitably raucous shindig with fine performances from Sun Records artists Sonny Burgess and the Pacers, Tracy Nelson, Billy Swann, Carl Mann, Thom Bresh, Buck Burnett, and Elvis' longtime drummer DJ Fontana. The guitar in question is an exact replica of Scotty's 1952 model with slick Bullion Gold nitrocellulose finish (achieved using the same bronze powder Gibson used in the '50s), unique pickguard with silk-screened gold floral design, 19-fret rosewood fingerboard and aged trapezoid inlays. Visit www.gibson.com to admire this rockabilly stunner.

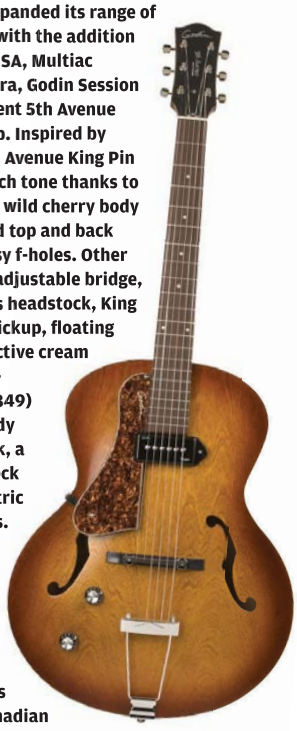


## STAND-UP

**ISO Acoustics have won awards with their new line of isolation amp stands and guitarists have been snapping up their new ISO-L8R430 since it was first admired at Winter NAMM. The ISO-L8R430 features patented isolation technology specially designed to support guitar and bass amps, subwoofers and larger studio monitors weighing up to 100lbs. Their state-of-the-art wizardry claims to provide an enhanced sound clarity that tightens up the bottom end and frees up the midrange for a punchy, widescreen tone. The ISO-L8R430 works by acting as a kind of 'floating floor' that suspends the amp to clean up the sound, making it a versatile addition for both studio and live set-ups. A choice of tilt angles ensures perfect projection, too. See www.isoacoustics.com for all the options.**

## The Future Of Left

**Godin Guitars has expanded its range of left-handed guitars with the addition of the Multiac Nylon SA, Multiac Nylon Encore, A6 Ultra, Godin Session and this rather opulent 5th Avenue King Pin P90 archtop. Inspired by '50s classics, the 5th Avenue King Pin (£699) promises a rich tone thanks to its elegant Canadian wild cherry body with moulded arched top and back as well as some classy f-holes. Other features include an adjustable bridge, contoured high-gloss headstock, King Pin P90 single coil pickup, floating pickguard and attractive cream binding. The electro-acoustic A6 Ultra (£849) has a chambered body to tame the feedback, a humbucker at the neck and handy dual electric and acoustic outputs. Both Multiac Nylon models (Encore, £899; SA, £1599) feature custom electronics and, for a fine solid-bodied option, the Session is built from exotic Canadian Laurentian basswood with a dual-single coil/humbucker combo and a vintage-style vibrato. There's more at www.godinguitars.com.**



## Anniversary Sounds

**Jim Dunlop toasts the 35th anniversary of Eddie Van Halen's debut album with the release of these three very limited edition signature pedals. The true bypass EVH95 Signature Crybaby Wah is modelled on Van Halen's own 'Holy Grail' wah and uses a clone of his worn-in pot to mimic his distinctive tone. The black and white EVH Phase 90 keeps thing uncomplicated with a single Speed control that offers either 'script logo' vintage phaser or 'block logo' modern phaser sounds, with a switch to flick between the two. The last of the trio is the EVH117 Flanger containing the same bucket-brigade technology as Van Halen's original and Manual, Speed, Width and Regeneration controls. An 'EVH' switch triggers a preset of Van Halen's much-lauded *Unchained* tone too. All three units are decked out in the guitarist's unmistakable tape-covered paintwork, hand-painted in high-gloss, and come with a certificate of authenticity. Head to www.vanhalenstore.com to get hold of one.**

# LEEDS PLUGS IN

Northern Guitar Shows return to Pudsey Civic Hall on Sunday September 22 for their seventh Leeds Bradford Guitar Show. There'll be an impressive line-up with over 70 exhibitors including Vintage, Fret-King, PMT, Patrick Eggle Guitars, Brunetti, Manchester Bass Lounge, DWj Boutique Pedals, plus the usual opportunity to buy, sell and trade vintage guitars, amps, effects and accessories. The live action looks to more than measure up with performances from blues rock legend John Verity, rock'n'blues foursome Federal Charm and swing-maestro Anthony Purdy. Admission is only a fiver; info@guitarshows.co.uk; 01925 813185.

"These Phosphor Bronze strings have just the right amount of body and twang – which is vital for my sound. I give them a hard life and they still sound great."
- Newton Faulkner

Photo Credit: Jordan McLachlan

# Acoustic Phosphor Bronze

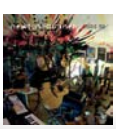
## The tone you love – for longer

*Elixir*® Strings Acoustic Phosphor Bronze deliver distinctive phosphor bronze warmth and sparkle - together with extended tone life.

*Elixir* Strings is the only coated string brand to protect the entire string, keeping tone-killing gunk out of the gaps between the string windings. Our innovative Anti-Rust Plated Plain Steel Strings prevent corrosion, ensuring longer life for the entire set.

Guitarists tell us *Elixir* Strings retain their tone longer than any other string, uncoated or coated.

**www.elixirstrings.co.uk/products**



Newton Faulkner plays
*Elixir* Strings Acoustic Phosphor Bronze
with NANOWEB® Coating, Medium Gauge .013 - .056

Check out Newton's new album "Studio Zoo"

facebook.com/elixirstrings

twitter.com/elixirstrings

youtube.com/elixirstringsmedia

GORE, ELIXIR, NANOWEB, POLYWEB, GREAT TONE • LONG LIFE, "e" icon, and other designs are trademarks of W. L. Gore & Associates. ©2013 W. L. Gore & Associates, (UK) Limited

ELX-259-ADV-EN-JUN13

# Album reviews

## Sammy Hagar

**SAMMY HAGAR & FRIENDS**

**Frontiers**

Hagar's new 'party album' is unafraid to roam the genres freely. A gutsy rock-gospel take on Depeche Mode's *Personal Jesus* works well, the simple folky strum of *Father Sun* evolves seamlessly into a proggy chorus dripping in harmony, and Satch

drops in to lend a spacey solo to the retro-rockin' *Knockout Dragon*. Then there's sunkissed holiday vibes on *Margaritaville* and *All We Need Is An Island* to round off the trip.

## Andy Fairweather Low & The Lowriders

**ZONE-O-TONE**

**Proper**

Sought-after session stars don't often get downtime, but Fairweather thankfully took the phone off the hook for a while. A tenderness wraps its arm around this varied mix of soul, folk,

country and blues; often resigned to a lackadaisical chuckle, but picking things up at all the right points with rhythm, grit and orchestration. A cool, composed return.

## Dream Theater

**DREAM THEATER**

**Roadrunner**

An eponymous album later on in a career generally implies a 'defining record' and this is most probably that. *Dream Theater* fills in all the gaps between John Petrucci's fret-skipping brilliance, James LaBrie's far-flung vocals, Jordan

Rudess' voyaging keyboard lines and the wanton, tom-happy fills of drummer Mike Mangini. All others stand down, these prog-metal giants have upheld their kingship.

## Sebadoh

**DEFEND YOURSELF**

**Domino**

Admittedly we haven't pined for Lou Barlow and his scuffed-up handiwork in the 14 years we've been without it, but this sends us straight into the corner to think about what we've done. Rhythmic shifts, chunky, loose-edged guitars, wonderfully crunchy

bass, vocals sunk deep in the stew, epic, battering discordance... this is proper indie rock that proves we don't need smack-you-in-the-chops distortion to harness the power. Forgive us, Lou.

## The Winery Dogs

**THE WINERY DOGS**

**Loud & Proud**

Yet another supergroup? Afraid so. Buckle up, as this time it's Richie Kotzen, Billy Sheehan and Mike Portnoy who felt it necessary to flex their combined rock brawn. With classic lead rock vocals and flashy musicianship they're certainly on a par with all the

recent all-star conglomerates, and the choruses cry out for one whopping great space to fill. All splendid, but somehow it just doesn't move us. Power-rock fans, it's all yours.

## Sean Taylor

**CHASE THE NIGHT**

**Sean Taylor Songs**

'My poverty was my wealth' sings Taylor on *Losing You* and it's understated poetic gems such as this that lift the Kilburn-born troubadour above the flock. *Chase The Night* is his touching and reflective love letter to the capital, *Biddy Mulligans* evokes

the narrative of the high street, the sway of the city comes alive with *London,* laced with Danny Thompson's vibey upright bass, and the spoken-word *River* calls last orders.

## Gov't Mule

**SHOUT!**

**Provogue**

*World Boss* kicks off the Southern rockers' new LP and while there's a gloomy prediction at its core, its rolling blues-rock is a climatic start. Plenty of atmosphere comes through in the Floyd-esque workings of *Captured*, there's cleanspun reggae in

*Scared To Live* and a forceful story to be told in the funk of *Stoop So Low*. Special guests take the mic to reimagine the whole LP for the bonus disc too. A fine two-for-one.

## Rovo And System 7

**PHOENIX RISING**

**G-Wave**

Out of this joint sonic laboratory comes eerie spacescapes, exploratory beats and some of the finest effects guitar work we've heard in a while. Japanese jam band Rovo weave their witchery deep into the dance beats of Steve Hillage's

System 7 for a thoroughly focussed, ethereal ambience. Experimental projects so often dissolve into ego-tripping twaddle, but this is engaging and original.

## Ry Cooder And The Corridos Famosos

**LIVE IN SAN FRANCISCO**

**Nonesuch**

We'd have loved to be there in person, but we'll settle for this five-star recording and let our imaginations loose on the rest. With a genial delivery and some beautifully-crafted and economical chops, Cooder takes on covers and

originals, embellished via 10-piece Mexican brass band La Banda Juvenil and Flaco Jimenez, whose fluttering accordion helps paint the picture we needed in our mind.

## SNAP JUDGEMENTS

### The Answer
**NEW HORIZON**
Napalm
**The Answer return with a frantic, barefaced hard rocker. No filler here, just fierce rock'n'roll, as it should be, with no compromises on the production front**

### Alter Bridge
**FORTRESS**
Roadrunner
**Frenzied, grinding riffs, soaring melodies and an original slant make for a heavy blitz, while intense, shadowy moments help divide up the aggression**

### Mojo Makers
**WAIT TILL THE MORNING**
Hypertension-Music
**These Danish young guns bring home the bacon with a unique infusion – '70s posture, slide-flecked blues and US alt-rock flavours**

### Jah Wobble & Marconi Union
**ANOMIC**
30 Hertz
**Jah Wobble's inspired low-end work joins forces with the new princes of ambience for some multi-layered and unsettling mesmerism**

### Cyril Neville
**MAGIC HONEY**
Ruf
**A lavish, freeform kind of blues from this legend of the South. It's ripe with great guitar and foxy grooves, and as ever Cyril Neville sings up a storm**

### Samantha Fish
**BLACK WIND HOWLIN'**
Ruf
**A fitting title for this unkempt second serving from Fish. It's a rowdy twister of a blues set for sure, but this gal can also dish up a fine melody. Excellent stuff**

Elite
GUITAR KITS
Huge range of kits to
build your very own guitar
**FROM ONLY £89.99**
enquiries@guitar-kits.co.uk
**www.guitar-kits.co.uk**

# American Legends

Pristine Digital

**There was a time when legendary Eventide effects were only available to rock gods working in out of this world recording studios.**

Now a range of 4 stunning Eventide stompboxes – Space, PitchFactor, ModFactor and TimeFactor – make 40 years of studio processing expertise available to mere mortal guitar players.

**Eventide®**
**EVENTIDE.COM**

**A direct descendant of the original Moog modular synthesizers, Moogerfooger analogue effects modules are now the secret weapons of top guitarists and producers worldwide.**

Amazing delay, chorus, flange and phaser effects are available in a range of stompboxes – equally at home on stage or in the studio.

moog™
**moogmusic.com**

Warm Analogue

SOURCE Distributed in the UK & Ireland by Source • www.sourcedistribution.co.uk • T: 020 8962 5080
facebook.com/sourcedistribution
twitter.com/sourcedist

# London CALLING

**The famous Marshall sound was founded upon an amplifier built in a garden shed by a few amateur radio fanatics, and the period until 1968 became the era of the first Marshalls – the classic JTM series. Rob Stockley tells the story**

London has no less than 800 blue plaques celebrating the birthplaces or former living quarters of famous men and women. They commemorate everything from dramatists to doctors yet, oddly, only two celebrate rock stars; one for Beatles John and George at the site of the Apple Boutique, and one at 23 Brook Street in Mayfair, the one-time pad of James Marshall Hendrix.

In 2012, however, another plaque went up on the wall of 76 Uxbridge Road, Hanwell, west London. It wasn't blue, but black, and it was placed on a site very much connected to the legacy not only of Hendrix but of thousands of other artists as well. Back in the early 1960s, number 76 was the shop where the first Marshall-branded amplifier was sold. Just 11 feet wide and 22 feet deep, these tiny premises marked the first step in a journey that would lead to another shop, then a series of workshops and factories, ending with the large, modern facility of today in Bletchley: to several Queen's Awards For Export, a turnover of goodness knows what and, of course, a worldwide reputation amongst players of all ages for righteous-sounding amplifiers.

Jim Marshall, who passed away in April 2012, began his career as a danceband drummer and drum tutor. He saved his money and opened his shop at number 76 in July 1960, first selling just drum kits, then the expensive imported band equipment his customers wanted, such as Gibson 335s, Fender Strats and Fender Tremoluxes.

However, Fender amps just weren't coming in fast enough, and they were expensive. This left a huge hole in the development of the UK's rock scene, and it was a hole that home-grown products such as the Dominator amp, the Bird Golden Eagle and even the lauded Vox AC30 struggled to fill. Bass gear in particular was near-unobtainable in the very early '60s (Bill Wyman, it's said, gained entrance to the Rolling Stones partly on the strength of him possessing a huge homemade bass cab).

Jim Marshall's first step towards his destiny came by building cabinets containing Goodmans speakers for the only half-suitable standalone valve amps you could get hold of in Britain at the time, first Linear amps, then 25W Leaks. These cabinets weren't built at number 76, Jim reported – there just wasn't any space – but at his home on Sundays. ↦

Marshall
INPUTS
MARSHALL
OFF
STANDBY
ON
ON
INDICATOR
PRESENCE
BASS
MIDDLE
TREBLE
VOL 1
HIGH TREBLE
VOL 2
NORMAL
INPUTS
Marshall
INPUTS
JTM
45

Left, Jim Marshall in his days as a pro drummer. Below, the bare prototype chassis in Marshall's own museum

## First steps

Half a century is a long time, and the exact details of the development of the guitar amplifier that would become known as the first-ever Marshall are subject to some somewhat differing opinions. The official Marshall tale is consistent and often-repeated. In 1962, the story goes, Ken Bran – recently employed by Jim as an amp repairer – made a suggestion that buying so many amplifiers didn't make sense when the resources could be assembled to produce their own.

Regular Marshall customers such as session player Big Jim Sullivan, the Tremoloes' Brian Poole and youngsters like the High Numbers' Pete Townshend were all in agreement: an amp like a Fender, but cheaper, with guts, would sell very well indeed. No doubt, Jim's astute business brain must have thought of the success of Tom Jennings' Vox company, situated a few miles down the Thames on the other side of London. In 1958 Dick Denny had come up with the unique-sounding AC15 amplifier; now, a mere four years later, Vox had won the priceless patronage of the most popular group in the country, the Shadows. Could Ken Bran draw up an amp that could make a similar impact? No, but he knew someone who certainly could. And so an ex-BBC electronics whizz called Dudley Craven joined the team.

It's worth considering the subtly different tale related by Ken Underwood, writing on the Vintage Amps Forum. The story, says Underwood, was that before any Marshall involvement, Dudley Craven formed a partnership with one Richard 'Dick' Findlay. Findlay performed in an advisory role but didn't want to be officially involved. Ken Bran was next to come on board. It does seem that Bran and Craven worked together on the all-important technical side of the first amps; Ken Underwood himself took part slightly later, from early '63 to late '63, helping out on mounting the main mechanical components to the chassis.

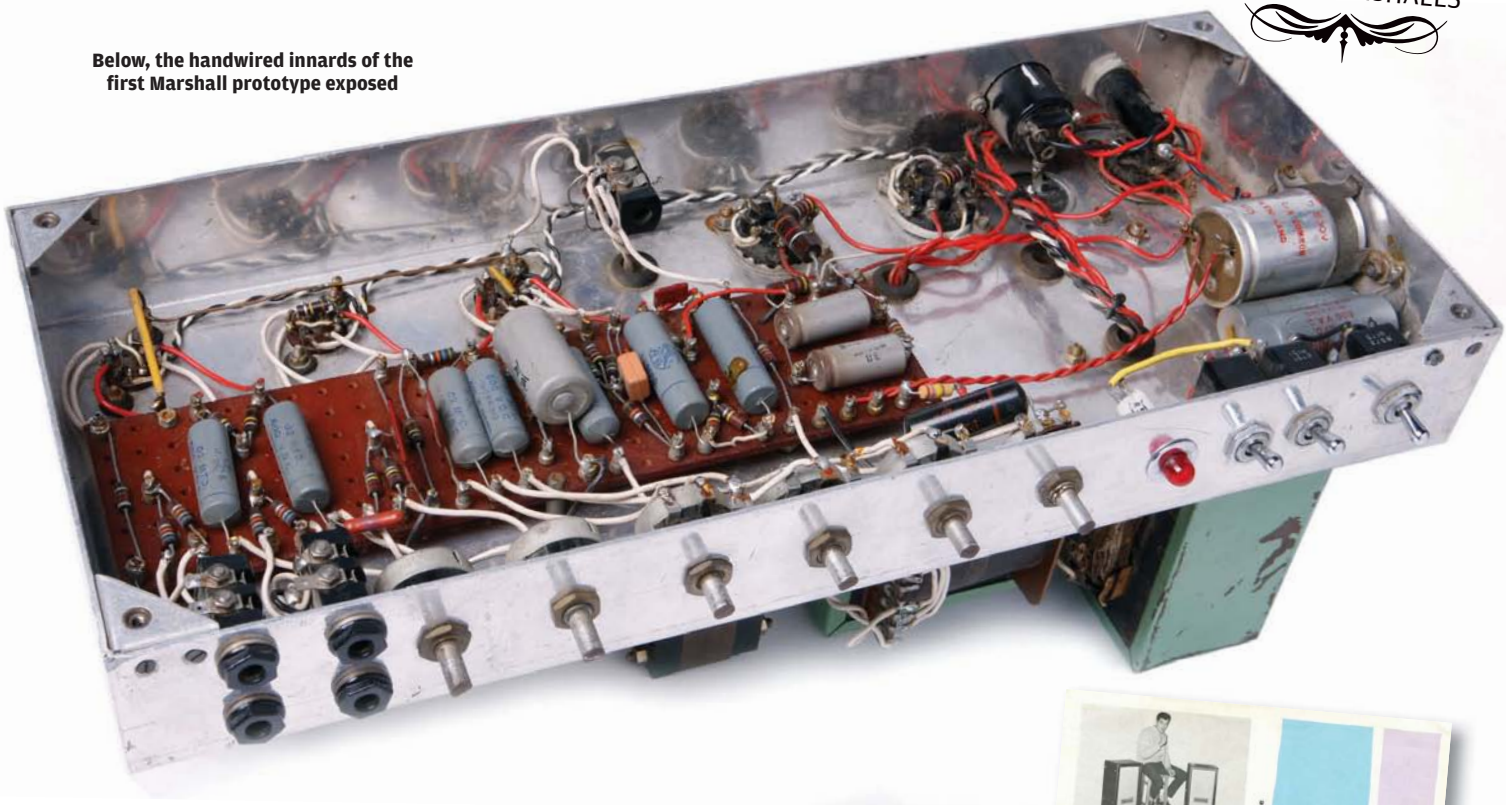
Marshall lore has it that the first 'complete' Marshall amp, the famous bare chassis, was demonstrated in the shop at number 76 in the autumn of 1962, where it caused a sensation – plus a flood, according to Jim, of 20 or more immediate orders – and was sold to Pete Townshend. Interestingly, photos of the pre-Who High Numbers – a fairly well-documented band – show it was John Entwistle who was using a JTM45 around 1964-'65, plus what's claimed to be the first-ever Marshall 4x12", while Pete was still using a blonde Fender head with two Marshall cabs stacked beneath (one of which was a dummy).

**Players such as Big Jim Sullivan and Pete Townshend agreed that an amp like a Fender, but cheaper, with guts, would sell**

Ken Bran in 2010 with his personal amp, said by him to be the second ever made

Ken Underwood says that the first amp – Marshall, or Craven/Findlay? – was tested one Sunday night at nearby music venue The Ealing Club by a local group of musicians who always gave useful feedback when it came to the all-important matter of the sound. Underwood says he remembers the line-up of the band on the first test date – future Jimi Hendrix Experience drummer Mitch Mitchell (who was either employed or just about to be employed by Jim Marshall as a 'Saturday boy' in the shop), Dave Golding on sax, Kenny Rankin on bass and Jimmy Royal on lead and vocals. The band, Underwood says, played several numbers including *Zip-A-Dee-Doo-Dah* and, crucially, a cover of the recent Beatles hit *I Saw Her Standing There* – which was not released in 1962 at all, but on 22 March 1963.

Confusing? No doubt... and there are other versions of the story too – such as the testimony of Ken Flett, who joined the Marshall operation in 1963. According to Flett, the genesis of the idea for a Marshall amp lay with Jim's son Terry Marshall and also with Mick Borer, who worked in the shop (incidentally, Terry and Mick would both leave Jim Marshall's operation at the same time, in 1968 – at which point the 'JTM' designation



Below, the handwired innards of the first Marshall prototype exposed

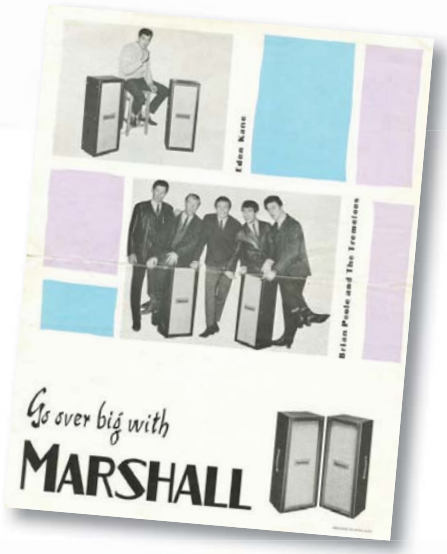
for 'Jim and Terry Marshall' would abruptly be changed to 'JMP' for 'Jim Marshall Products' – and later joined forces with Simms-Watts amplifiers based in nearby Ealing). Terry Marshall has also said that he was present at the first trial of the prototype amp, that he was playing sax in the Ealing Club band, and that he also remembers the guitars that were used that day... a Strat and a Gibson 335.

The very first amplifiers – a run of six, most parties agree – were not built on Marshall premises, since at number 76, the tiny shop with a counter down one side and drums piled on shelves to save space, there was simply no room. Instead, they were assembled in the builders' sheds at home, and – according to Underwood – sold by Marshall through the shop on a commission basis. And then Jim Marshall astutely took control, employing Dudley Craven and Ken Bran officially on the amp-building side, adding his own name, selling the new 'Marshall' amps exclusively through his shop and taking control over the cabinet-building and all the vinyl work in the rear of a new, larger premises just across the road, at number 97.

## Bassman inspiration

The amplifier that we can assume Dudley Craven created with the help of Ken Bran was modelled fairly closely on Fender's Bassman combo, the 1959 version, now considered to be one of the finest-sounding guitar amps of all time. Of course, there were small but telling differences both within the circuit and without, and to what degree these were intended to circumvent any possible copyright or were purposely chosen to reflect the tonal tastes of the main designer, Dudley Craven – not to mention the players who test-drove the earliest models – is a matter of conjecture.

However, everyone agrees that the new amp was not intended to exactly ape the Bassman, but to ↦



One of the legendary 'offset' amps

Early 'sandwich front' bass model with a polarity switch, vee-top knobs, close-spaced input jacks and no 'JTM45' legend

Ashdown Engineering

# The Biggest Bands in the World

James Johnston - CTM-300's & ABM-810's
Biffy Clyro

Jeremy Davis - ABM-900's & ABM-215's
Paramore

Choose Ashdown

www.ashdownmusic.com

Plexi-panel JTM45 with all-black vinyl and the rectangular gold 'block' logo

better it. 'Like a Fender, but more so' was the aim, and the Marshall-to-be certainly succeeded. It was loud – louder, for sure, than an AC30. It was also fiercer, edgier and more raucous than the Fender, yet it was rich and sweet. Plugged into the 'high' input of the normal channel, the guitar sounded tonefully smooth; swapped to the brilliant side, the result was ear-slicingly sharp and trebly. Most of all, the quality of the sound was fantastic.

The differences in the sound between the Fender 5F6A circuit and the new amp were bought about both by component choice and component availability. The all-important first valve in the preamp stage in the Fender was a 12AT7; the UK amp used a 'gainier' 12AX7. The output valves were essentially the same – Fender used 6L6s, and so did the new amp – but before long, Marshall's shift to big-bottled Mullard KT66 power valves would accentuate its British accent still further. Where Fender used US-made Triad brand transformers, the Marshall's naturally UK-sourced Radio Spares mains and output transformers had a distinct effect on the various voltages and impedances within the amp (the Marshall 'prototype' in the company's museum has Elstone transformers, a sign of just how much the spec of the early amps was down to trial and error). On top of that, the early UK amps had a folded aluminium chassis in place of Fender's stronger steel version. Non-magnetic aluminium doesn't affect the transformer's magnetic field in the same way as a steel chassis, but it's a better conductor than steel. Some say an aluminium chassis gives a faster response and better high end.

**The Marshall logo changed to red on a silver perspex rectangle, then black on gold. The familiar 'script' logo made its debut in 1965**

There were other design changes, too. The negative feedback circuit on what was to become the JTM45 used a different tap from the output transformer – an apparently small but tonally very telling change – while various bright capacitor changes contributed their own flavour. These alterations all gave the new amp a new and distinct sound. But perhaps the biggest difference between the Bassman and the Marshall would be the speakers and the cabinet. The Fender had four US-made 10" Jensens in an open-backed cabinet: after initial experiments with two 12" speakers, all lead or bass model Marshalls came with Jim's personal brainchild of four 12"s in a closed cabinet. This sealed cab allowed the use of sensitive Celestions – the spec changing from 15W to 20W apiece, and finally to 25W – with the sealed cushion of air inside the cab preventing the cones blowing at peak watts... mostly.

## From JTM45 to JTM45/100

It's interesting to see how much the cosmetics of early Marshalls changed over the next three years. The very first examples – stubby-looking things by modern standards – came covered in smooth black leatherette, with an all-blonde front to match the speaker cab grilles. The oddest thing about the first few amps was the way the chassis was stuffed up at one end of the cabinet to make sure the ➔

A 1966 JTM45/100 with the famous script logo and double the power

The JTM45/100 atop two 4x12" cabs – the awesome 'stack' that paved the way for hard rock

amps balanced properly when carried, but the result was a very lop-sided affair. Marshall says that only three of these 'offset' amps were made. Rather like pieces of the 'true cross' there are almost certainly more than this in circulation on the vintage market, for alas early Marshall amplifiers – and indeed later ones too – have long been a target for unscrupulous fakers.

The 'offset' amps and the amps that followed soon afterwards all featured small, ornate metal nameplates with 'Marshall' in red enamel, specially bought from Butler's in Birmingham – a funeral hardware supplier, hence today's nickname, 'coffin badges'. Jim Marshall was quoted a number of times as saying that only 'a hundred or so' were ever ordered, and some amp reference books – Aspen Pittman's *Tube Amp Book* and Ritchie Flieger's *Amps – The Other Half Of Rock'n'Roll* – agreed, which implied that since the guitar, bass and PA cabs also came fully badged, the number of metal-badged JTM45s must be less than 50. This is not correct, however, and other estimates put the number of metal-badge amplifiers at 500 or more.

Around the same time that Jim Marshall took out a lease on the slightly larger shop at number 97 situated across the street and began using it for the cabinetry and the cloth and vinyl work, the amp cabinets became physically longer and the 'double thickness' look of the originals' front edges was dropped. The colour scheme was still black with an all-blonde front, but both the metal nameplate and the entire chassis was now placed centrally in the cabinet. Internally, there soon came a shift from aluminium chassis to steel; the early chassis had trouble bearing the weight of the transformers, hence the change to a stronger metal.

Before long the all-blonde fronts were changed to a new black/blonde two-tone livery, sometimes nicknamed today the 'sandwich front'. At this stage the control panel still bore no 'JTM45' designation and had distinctively closely-spaced input jacks plus a polarity switch, but a new consignment of shiny aluminium control panels was soon ordered, bearing the now-familiar legends 'Mk II' and 'JTM45' (the '45' figure was plucked out of the air, since the RS De Luxe output transistor was rated at 30W). And there was more than just a guitar amp in the early catalogue: there was also a PA version and a 'bass and lead' version (which had the first valve wired in common cathode mode, plus about four slight component differences over the lead model), both priced the same, at 60 guineas. The 4x12" lead guitar cab cost 15 guineas more than the amp.

By the end of 1963 it was apparent that the over-the-road operation at number 97 wasn't enough, so cabinet production moved to a 20-by-30 foot shed a mile or so up the road in Southall. The two-tone amp design was

dropped, replaced by the all-black livery that has graced backlines ever since, but the logo went through two reincarnations in the old upright lettering – first red letters on a large silver perspex rectangle, then black on gold – before the now-familiar Marshall 'script' logo made its debut in 1965. The control panels changed to suit, first a white-backed perspex then, in '65, gold perspex – the famous 'plexi panel'.

By this time all manufacturing had shifted from Hanwell to a workshop at 28-30 Silverdale Road, Hayes, Middlesex, giving a much greater capacity and the opportunity to introduce some new models. First came the model 1962 combo, essentially a JTM45 packaged with two Celestions, an amp now forever known as the 'Bluesbreaker' amp thanks to Eric Clapton's epic use of it on the *John Mayall With Eric Clapton* 'Beano' LP.

**Townshend's volume problems were solved in 1965 by the JTM45/100, forerunner of the modern 100W Marshall**

Secondly, in late 1965, came the amp that finally solved Pete Townshend's volume problems and paved the way for '70s rock, made simply by taking a standard 50W box and doubling the number of output valves and using two valve rectifiers and two JTM45 output transformers. This, the 'JTM45/100', was the forerunner of the modern 100W Marshall. By now, the provision of two 4x12" cabs on top of each other – a terrifying vision at nearly seven feet in height – was becoming increasingly commonplace. Townshend had asked for a monster 8x12" cabinet, but his roadies wisely advised that splitting the monster in two would be a much better idea. ↦

Bass Direct

The UKs No 1
Sandberg Bass Dealer

Large selction
on display

Lightweight
bass amplification
specialists

Exclusive Pedals
and Accessories

Central UK based

Easy access off M40
JN13 or 14
Free parking

Opening hours
Monday - Friday
9.30am - 5pm
Saturday
10am - 3pm

www.BASSDIRECT.co.uk
www.facebook/bassdirectuk
Tel: 01926 886433

Unit 12, Rigby Close
Heathcote Ind Est
Warwick, CV34 6TH

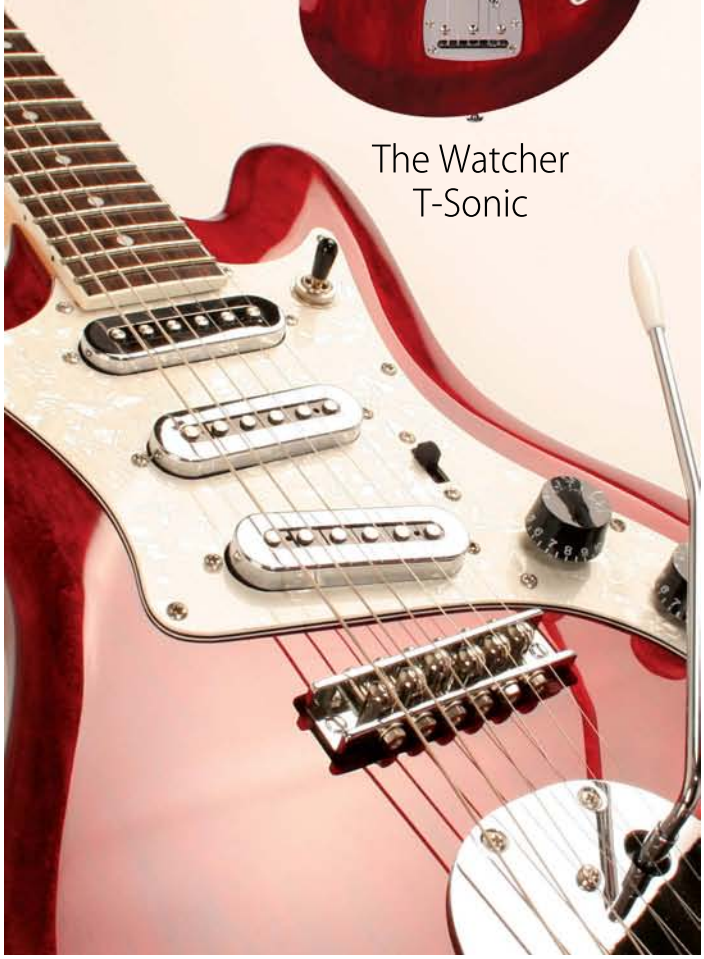
MasterCard VISA Take it away

EXCLUSIVELY AVAILABLE ON
CUSTOM77.COM

CUSTOM 77

be different

The Watcher
T-Sonic



## Marshall takes off

The JTM45 amplifier arrived just before the onset of a new wave in popular music. The first Marshalls were sold to a wide variety of busy bands: Brian Poole and the Tremolos, local outfit The Army, Eden Kane, Screaming Lord Sutch... even the odd Irish showband. But that mixed demographic was about get an injection of rougher, more basic blues-based music, a heavy R&B blasting out of London and the south, and by 1966 the Marshall catalogue boasted such names as the Spencer Davis Group, the Yardbirds, the Graham Bond Organisation, the Action and the Small Faces. For a hip guitar player seeking a great proto-rock sound in '65, '66 or '67, a Marshall was a perfect option.

As well as Pete Townshend and The Who, the name who perhaps most helped Marshall was Eric Clapton, the first to discover the incredible noise a Marshall made when dialled to 10 and fed a Gibson Les Paul (to the great distress of the recording engineer). Word spread fast. Jimi Hendrix was a loose cannon in London in late 1966, creating havoc by tearing up any guest-spot he could grab; surely prompted by his new drummer Mitch Mitchell, Jimi visited Hanwell in mid-October and bought three 100W stacks.

**Marshall had taken an 'outdated' amp in a new, raucous direction**

Although Vox was still keeping pace at this time – the AC80/100 and AC100 had a user list far greater than Marshall's, including such names as the Beatles, the Stones, Herman's Hermits, the Hollies, the Pirates, the Move, Procul Harem and many others – they would soon move too early into transistor technology, leaving Marshall to take valve-driven sound forwards. Cream, Led Zeppelin and most of the second wave of British rock bands would all carry the word to the US in the late '60s and early '70s.

Crucially, the JTM45 had taken inspiration from a great Fender tweed amp at the very moment that Fender was moving away from that sound. For Fender, the period 1962-'64 was the 'blonde' and 'brownface' era, a time of much experimentation where drastic circuit alterations would soon lead to the bright but relatively calm and controlled 'blackface' family of amps of the mid-'60s. What Dudley Craven and the other wizards behind the early Marshall amps had done was to grab a '50s tweed circuit that was outdated in Fender's eyes, shake it by the scruff of the neck and send it spinning off in a new, raucous direction – a direction that became the sound of British rock.

## MARSHALL LORE JIM'S OWN STORY

**In an unpublished interview from 1997, the late Jim Marshall recalled the early days...**

***How do you feel about the very first amps?***

**They had everything that was necessary. When I heard the first prototype properly I said, that's the sound. I had the sound in my head: I knew what Pete Townshend wanted... as well as Ritchie Blackmore, who was playing with one of my pupils, Mickey Underwood, the future Gillan drummer. There were about half a dozen amps before, but the prototype chassis was put in the shop on Saturday and we sold about 20. We could only make about one a week because of all the metalwork and woodwork.**

***What was your personal role?***

**I did the visual design and made all the cabinets. Before the amps, I used to repair and recover cabs at home on a Sunday in my garage. They came a 1x18" bass cabinet, a cube shape. The shop at number 76 was too small, but at the bigger shop we had some space behind, to start making cabs there.**

**Then we went to a small factory in Southall, upstairs over an engineering company – a damn nuisance, as we had to pull everything up though a hatch in the floor! We didn't stay there long, no more than about three months. We had to get out in '66, so we went into Silverdale Road. In Silverdale I was taking only about 12 speakers a week from Celestion, so that gives you an idea of how few amps we were making at that point. We over-committed on factory space, really, but we filled to capacity pretty quickly.**

***How did you develop the business side?***

**I did all the south of England, and took on a chap in Birmingham, Johnny Jones of Jones & Crossland to do the north. Terry used to drive up there with an estate car full of gear for him. Then I made the biggest mistake I ever made: I thought I needed a wholesaler, and brought in Rose Morris – but soon I realised I could outsell them any day of the week. We never reached a million pounds turnover with them, ever. After I took over completely in 1981, it took me three years to get the Queen's Award For Export – the shortest time possible, as you have to submit three years' of accounts. I grew 370 per cent in those three years.**

***How did Park amps come about?***

**Well, I had this commitment to John Jones, so I got Rose Morris to agree that I could make something for him. I was trying to think of a name, and then I went out to dinner with John and his wife Margaret and I asked what her maiden name was, and she said 'Park' – and I said 'that's perfect!', as the word Park has a meaning in so many countries. But Park never reached any major sales. I would imagine in those days that eight or 10 in a week was as much as we did.**

**We almost changed the name 'Marshall' at one point, when we left for Bletchley. Ken Bran said to me, 'The name's old hat – groups want something new.' I said, well, we'll turn your name around, and call our amps 'Narb'. I think we made a dozen in all! It never took off, but Marshall kept going up and up.**

***Did you ever see Hendrix using your amps?***

**Twice, I think. Once was at a major show at Olympia called Christmas On Earth – it was Jimi, The Move, Procul Harum, and Pink Floyd. Jimi went down in the afternoon and set up four 100W heads and eight 4x12" cabinets. He cranked them up to do a soundcheck and the stage crew immediately had a union meeting. They said to me, 'Tell him to turn those bloody things down or we're walking out!' So I said, Jimi, you've got to reduce it a bit. He was such a sod – he went out and turned it up even more. And this bloke came raging over saying 'We're all out! No show tonight!' So I asked him again, and he finally turned down.**

***What's your personal favourite – and least favourite – Marshall amp of all time?***

**The one I like best is the 8x10" cabinet with the Hendrix head, the Super Lead 100... or the 50W. That was my favourite sound. As for the least, probably the Artist. There was a chap with the US distributors, Tony Franks, who kept on about how he thought the amps should sound. We gave in and made some to his specs and they were a flop, a dead loss.**

**But, you know, I'm still as proud as ever to see our name up there on the stage. And that's why every morning I spend an hour and a half opening all the mail personally, just on the off-chance that's somebody's got a problem with an amp. If there is, it won't get swept under the carpet – we'll sort it out. And that's important because the music business is a small place, and bands who are satisfied with us will spread the word, and we'll have a customer for life. It's all about the musicians. They know what they want.**

# POLYTUNE 2

**NEW** Ultra-precise strobe mode

**NEW** Retina-scorching bright display

tcelectronic.com/polytune2

tc electronic

Waldemar H. aka DJ Val de Mossa, DJ department

th•mann
MUSIC IS OUR PASSION

Photo: Greg Roth

# Custom Recovery

After 30 years, an extraordinary chain of events reunited Peter Frampton with his famous Les Paul Black Beauty, believed lost in a plane crash. Interview by **Steve Bailey**

When Peter Frampton began the 35th year anniversary tour of his 1976 seminal *Frampton Comes Alive!* album, there was only on thing missing – the 1954 'Black Beauty' Les Paul Custom that he played at those hallowed live shows from which that classic record was compiled. When he steps out at London's Roundhouse on 5 November his *'Comes Alive!* Les Paul will return with him – but the journey his guitar has been on in the interim must surely be one of the most remarkable in the annals of six-string history. For 30 years it was believed destroyed in a calamitous plane crash at Caracas airport in Venezuela, a tragedy which took the lives of the five crew members. From then on, the guitar was counted alongside Clapton's 'Beano' Les Paul as one of the almost mythical 'lost guitars' of rock folklore.

But then this particular Les Paul was already unusual. Its previous owner, Mark Mariana, had sent it back to the Gibson factory for a myriad of custom alterations – taking out the alnico and P90 pickups, adding three humbuckers, thinning down the neck and turning it into a true one-off. Mariana was at a Humble Pie gig at the Fillmore West in San Francisco in 1970 when the band were opening for the Grateful Dead. He witnessed then-Humble Pie guitarist Peter Frampton struggling with a newly procured ES-335 that was giving its new owner a torrid time by howling with feedback. Mark made his way backstage after the gig and offered to bring Peter his Les Paul for the show the following night.

'I was hesitant, but I was in a pickle,' admits Frampton, taking up the story. 'He came back with this three-pickup Les Paul the next day, and I just lost it! It was the best guitar I'd ever played.' Frampton loved it and, if in any way possible, was determined to buy the guitar. Mariana wouldn't hear of it, but he did insist Peter took the guitar as a gift – a gesture which forged a friendship that remains to this day. Back in 1980, however, the guitar itself appeared not to have lasted the course so well.

'The story goes like this,' explains Frampton. 'The cargo plane, a Convair 880 with five people on board and all our equipment, crashed on take-off. They think that the straps securing the gear broke and the gear went from the front of the plane to the back and changed the balance. The wing touched the ground, and the plane just exploded on the runway.'

As Frampton was contracted to play more shows before the tour finished, he had to send his tech to Caracas a week later to survey the scene for insurance purposes. His tech was shown the wreck and was told nothing had survived the crash apart from a few scorched Marshall combos and cabs. Given the state of the plane it was a convincing story, and as people had died, it seemed insensitive to dispute the point.

For 30 years that was believed to be the end of the matter – but in 2010 pictures of a Black Beauty with a charred headstock began circulating on the internet, posted from a small Caribbean island ➔

## Gear

**Guitars**
Modified '54 Gibson Les Paul Custom, Gibson Les Paul Peter Frampton signature, Fender Hank Marvin Stratocaster, Martin Frampton Camel D-42

**Amps**
Marshalls modified by Jose Arredondo

**Effects**
Klon Centaur overdrive, TC Electronics rack mounted delay and Stereo Chorus, Eventide Eclipse Harmoniser, Axess Electronics switching system

Photo: Greg Roth

**Frampton and Black Beauty reunited on 12 December 2011. Below: 1976's *Frampton Comes Alive!* featuring the Custom as it was**

called Curaçao. Forums of Frampton followers debated whether or not it could possibly be the fabled Les Paul. Then Frampton's website was contacted directly with more detailed pictures.

'I opened the email and there were about 12 forensically-taken photos of the guitar,' Peter recalls. 'The guy had taken the pickups out and taken the backplate off and just done a super-duper deal on it.'

Frampton had changed the pickup bobbins from black to white only a week before the fateful tour and had added a white scratchplate to give the guitar a spruce-up... and all these features were present. 'I could see where it had been singed on the headstock, and it had the little cracks where it had once fallen off the stage and where the volume and the tone for the bridge pickup had been smashed into the body.'

It was a moment that he will never forget. 'I said, that's my guitar! I could tell straight away. After 30 years thinking it was up in smoke, I was just freaking out! I started thinking, how the hell do I get this back... and how much do they want for it?'

Frampton has since pieced together much of the story. 'They think it was stolen from the crash site, probably by the guy who was supposed to be guarding it. It was apparently sold to a local musician who played it for 10 to 15 years around town. Then people started realising what it was and it got a little hot, so he sold it to someone in Curaçao, which is a little island off Venezuela. There it stayed for another 15 years until the son of the guy who bought it said he wanted to play it and took it to someone to fix it – and that's when the cat was out of the bag.'

The repairer the guitar was taken to was Donald Balentina, a Curaçao customs agent who enjoys collecting and repairing guitars as hobby. Balentina knew the story of Frampton's Les Paul, and because of the alterations on what was – to his trained eye – clearly a modified '50s Custom, he couldn't help but surmise that this was most likely the very instrument. The owner let him keep it overnight to try and make it playable, and that's when he began taking pictures and posting them on the internet.

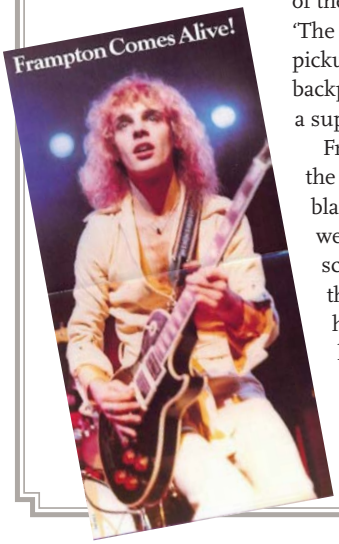
Balentina conferred online with a Dutch Frampton devotee and guitar aficionado, and between the two of them they became convinced that it indeed was Frampton's Les Paul. Balentina tried to buy the guitar, but the owners wouldn't sell. Eventually after almost two years the guitar did come up for sale, but the owners – who had possibly got wind of the story – were asking for a lot of money, and Balentina couldn't afford it. He came up with a solution: he approached Ghatim Kabbara of the Curaçao Tourist Board and suggested the government put up the money so the country could return the guitar as a goodwill gesture.

'No one wanted to bring it to me because they were all frightened that I was going to have them arrested by the FBI when they reached Miami,' Peter shrugs. 'Obviously, that was the last thing on my mind. They thought if the government of Curaçao paid for it and brought it back to me, then I couldn't have a country arrested!'

Now confident that their liberty was not in danger, Balentina and Kabbara travelled to Nashville, the home of Gibson, to return the guitar to Peter. They met in a hotel room on 12 December 2011, and a weathered old gigbag was handed over. Peter knew the guitar was his the moment he picked it up, but he still wanted Gibson's confirmation that the guitar was genuine to silence any possible doubters, so he took it to the factory that very day. 'I had all the experts going umming and ahhing over it. Everyone was nervous of it, me included.'

*'I said, that's my guitar! After 30 years thinking it was up in smoke, I was just freaking out'*

The whole event was filmed and appears as an extra on the *FCA!35* anniversary tour DVD; the look on Peter's face when he first sees the guitar is priceless, and he presents a signed copy of his signature Les Paul Custom to Balentina and Kabbara (he also sent one to the Dutch fan who encouraged Balentina to bring the guitar ➔

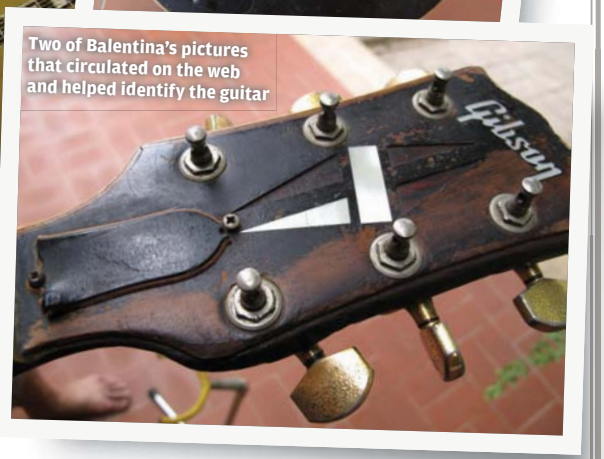


With options of 22 or 24 fret neck, contemporary HFS and Vintage Bass or classic 57/08 humbuckers, stoptail or tremolo bridge, three neck carves and 23 stunning colours, the PRS Custom is now available in more than 7000 variations.
**So it's easier than ever to create your perfect Custom.**

PRS PAUL REED SMITH GUITARS

# GO ON, BE CHOOSY.

**PRS Guitars Europe**
+44 1223 874301
info@prsguitarseurope.com
**www.prsguitars.com**
**Twitter** @prsguitarsuk
**Facebook.com**/prsguitarsuk

Peter and Donald Balentina swap guitars for the camera on the day of the hand over

Two of Balentina's pictures that circulated on the web and helped identify the guitar

back). Once Gibson's confirmation was issued, Peter rang the man who first handed him the guitar in 1970, Mark Mariana. 'I told him it had survived the fire and that I had it back. He couldn't believe it. He said "You know what you should call it? The Phoenix!" So that's its name. It rose from the ashes.'

Though the guitar was left with Gibson for two months for repairs, Peter was adamant that it should still show the signs of its traumatic past. 'I wanted it to keep its battle scars. I just wanted it to be cleaned up and made playable. The only place it really got badly burnt was the headstock, and it had lost some wood right behind the nut, so it needed some cosmetic work there. We had to change the pickups and electronics because they were dead. Friends came out of the woodwork with old-stock parts, volume pots, pickups and capacitors, so it's probably more authentic now than it ever was when I used it in the '70s.'

> *'I wanted to keep its battle scars, but we had to change the pickups – they were dead'*

A re-fret was required, but despite Peter having become used to a different feel in recent times the low, wide '70s-era frets were replaced like-for-like. 'You know, it's funny how you don't remember certain things, but now I want all my guitars to have those frets! It's got a neck to die for. It's thinner, more like a '60s Les Paul, but slightly differently angled.

'It's incredibly light. It doesn't have a maple top; Black Beauties at that time were all-mahogany so the tone isn't quite as deep as other Les Pauls. I was told that they were taking the wood from up in the mountains back then, and the further away from the water table, the lighter the wood. All the mahogany is now farmed on low flat land, so there will never be light mahogany like that again. The original bridge and tailpiece were so rusted they were virtually unplayable... and they were '70s ones, anyway. I put new Grovers on, which is what was on there in the '70s.'

The electrics are set exactly as they were in the *Frampton Comes Alive* period, and the middle pickup still has that distinctive tone. 'It has that sort of "fat Strat" sound. The bottom volume controls just the middle pickup, and the top volume is like a master volume for the other two. I can dial in the middle at any point. Usually it's better when I have just the neck or the bridge pickup on and I'll dial in the centre a little bit for that sort of middle tone. I love it! The solo in the middle of *Dobbie Wah* is the centre pickup dialled in all the way with the bridge pickup.'

The guitar returned to the stage at the Beacon Theatre in New York in February 2012 – the gig scheduled to be filmed for the *FCA!13* DVD. 'I brought it out and played it for the first number, *Do You Feel Like We Do*, and it's been gradually working its way back into the show. I probably use it for 60 or 70 per cent of the set now, so it's back... and it's beautiful!'

Though it's still a hard-working touring guitar, extra steps are now being taken to ensure the Les Paul's safekeeping. 'It doesn't fly unless I'm flying with it, and then it sits next to me in the next seat.' Peter confides. 'I have had people drive it rather than let it fly separately, and if I'm going to fly and the bus is going to meet us at the other end then it stays on the bus. Only my guitar tech, my manager and myself are allowed to touch it.'

It's always a pleasure to see a legendary guitarist playing the iconic instrument that they have become synonymous with, so it's natural that Frampton is extra-careful with a guitar that has so miraculously been returned to him. 'I carry it with me when I'm away and it stays with me at home,' he says. 'I'm looking at it right now! It's not necessarily the best Les Paul in the world, but for me, when I play those old songs, it just has something very special.'

**Peter Frampton plays the Camden Roundhouse in London on Tuesday 5 November. Go to www.kililive.com or call 0844 871 8803 for more details**

## Listen up

**PETER FRAMPTON**
**FCA!35 (DVD)**
(2012)
**To give its full title *FCA!35 Tour: An Evening With Peter Frampton*, this DVD features the *Frampton Comes Alive!* material played in its entirety plus an extra disc of newer songs. As an unmissable extra you get the film of the return of the Black Beauty and its trip to the Gibson factory**

**PETER FRAMPTON**
**Frampton Comes Alive!**
(1976)
**The best-selling album of 1976 in the US and still one of the highest grossing live records ever. Frampton's black Les Paul alongside his voice box gizmo conquered the world**

# Redefining a Classic

The new PB4 and PB5 basses feature classic looks combined with improved playbility and tone. Carvin's new SCP split-coil humbucker with its large Alnico V magnets and vintage plain enamel wire sounds so huge, that players immediately think they're playing an active bass. Order your PB from your nearest Carvin dealer and choose from our vast selection of options.

Features:
- Alder body and tung-oiled maple neck
  Optional Swamp Ash body and figured tops
- 34"-scale 14"-radius rosewood fingerboard
  Optional Ebony, Maple and Bird's Eye fingerboards
- PB4 4-string: 20 medium-jumbo frets
- PB5 5-string: 22 medium-jumbo frets
- SCP split-coil humbucker with vintage enamel wire and Alnico V magnets delivers a punchy low end
- Optional PJ with JVA jazz type bridge pickup with a well rounded bottom end, full punchy mids & crisp highs
- Passive or 18v Active Electronics

MADE IN U.S.A.

CARVIN
carvinworld.com

**UK dealers**

**Bass Gear Ltd**
**44 01189 706925**
**bassgear.co.uk**

**Rock Star Guitar**
**0121 439 9662**
**rockstarguitar.co.uk**

**Sound Unlimited**
**0208 123 2477**
**soundunlimited.co.uk**

**Knighton Music**
**01547 528529**
**knightonmusiccentre.com**

**Mid Air Music**
**01634 846 886**
**midairmusic.com**

Photo: Greg Allen

# Shoot The Breeze

George Benson made the seemingly impossible transition from prodigious jazz young gun to mainstream pop superstar. **Rik Flynn** tracks his path to fame

It's a pleasure to sit down with a smooth and captivating individual like George Benson. While we perch feeling somewhat out of place in a plush private room on the upper tiers of a Park Lane Hotel, an immaculately turned-out Benson seems quite at home sipping on a flute of champagne with a broad smile stretched out under that infamous coiffured moustache. As he regales us with tales of his sold-out show at the Albert Hall in July (he walked on stage in a silver striped suit) and his trip to Morocco to play with their Royal Symphony Orchestra ('Fabulous, fabulous musicians, man!'), we can't help but feel that we're in the company of a master of the art... and a very funny one at that.

While kids over here were still trying to figure out which way round to hold a cricket bat, an eight-year old 'Little Georgie Benson' was earning his keep strumming his ukulele and serenading shoppers outside his local drug store. He recorded his debut single at the age of just 10. He was the brains behind the first ever platinum-selling jazz album, 1976's *Breezin'*, and later broke through to a new generation with the dancefloor classic *Give Me The Night*, recorded with Quincy Jones. Along the way he's played with Miles Davis, Stevie Wonder, the Rolling Stones, BB King... he even lent his skills to *Sesame Street*.

His latest enterprise, *Inspiration: A Tribute To Nat King Cole*, is a nod to the music that inspired his younger self. However, he's dipped a toe in most genres to get here, and the freeform style that colours many of Benson's records was born from a childhood fixation on the genius of jazz saxophonist Charlie Parker.

'After I heard Charlie Parker's *Just Friends* I was convinced that an instrument could be almost as powerful as a human voice. I listened to it over and over. I was probably the only human in the world that could sing along with his solo perfectly, and I was only 15. After that, nothing was hard anymore. I wasn't sophisticated enough to play it because I didn't know harmony and theory, but if you can hum *Just Friends* you can do anything!'

Benson has spent his life immersed in music of all kinds. He worked as a hired hand with electric organist Jack McDuff, and his early Columbia albums with the George Benson Quartet – try *Myna Bird Blues* from *It's Uptown*, or *The Cooker* from *The George Benson Cookbook*: purposeful and scarily good – built him a solid reputation amongst jazz lovers. However, he always wanted more than vindication from the jazz elite. 'The Columbia records were the records of a very excited young player who was anxious to let people know who he was, and make an impression on the jazz world,' said Benson in 1978. Yet pure, straight-up jazz was soon in trouble.

'There used to be clubs on every corner in the '40s and '50s. Everybody wanted to be a jazz artist. We worked 9pm to 2am for years! But all those clubs went out of business. I don't care how wonderful something is or how sophisticated it is, people are going to get bored eventually. Even the great John Coltrane; I was there when he was the baddest cat on Planet Earth. Once you got ↦

## Gear

**Guitars**
**Ibanez GB30, GB10, and LGB300 signature models, D'Angelico New Yorker, Yamaha and Cordoba acoustics**

**Amps**
**Fender Twin Reverb, Polytone Mini-Brute**

## In Theory

**'I had a few lessons in harmony and theory. Twelve tones and where they belong, what kind of emotion they put on the root, the strain they put on the root... those kind of things. Being a singer I can appreciate theory, because to me the melody is always in my head. An improvisation is always a variation of the melody. That's the way theory should work, but some cats don't care nothing about that, they just play! But that gives me a tremendous advantage in communicating, because people love melodies. You have to play the song they're listening to. You go too far away from that and you've lost 'em!'**

George Benson, 2013. His signature Ibanez has been with us for 35 years

Photo: Greg Allen

## Listen up

GEORGE BENSON
**Inspiration: A Tribute To Nat King Cole**
Concord (2013)
**Benson plays Cole's hits backed by the 42-piece Henry Mancini Orchestra. Also features gorgeous duets with Idina Menzel and Judith Hill as well as trumpet guru Wynton Marsalis**

GEORGE BENSON
**Breezin'**
Warner Brothers (1976)
**The mainstream was charmed by Benson's smooth platinum-selling jazz-pop crossover and with tunes like *This Masquerade* it's essential listening**

GEORGE BENSON
**White Rabbit**
CTI Records (1972)
**Things really started happening for Benson when he cut this widescreen flamenco-infused treasure. Inspired guitar licks and a huge sound make this a classic CTI production**

## And another thing...

**Benson's early guitar influences included Grant Green, Django Reinhardt, and Nashville's country rock'n'roll sessioneer Hank Garland**

into that room you were locked into it. It was the most incredible stuff you ever heard in your life. Everybody was transfixed... but the second set? Ain't nobody there! They only played two songs, and the sets lasted an hour! Six nights a week, six shows a night? Pretty soon those clubs all died. You'd be sitting there on payday night and 10 people had been in the place, and you expect the man to pay you?! Something was missing. We were not making people happy. People were the reason there *was* a business. I never wanna do that again. I never wanna put a man out of business.'

Benson stuck to that promise. With CTI Records and producer Creed Taylor, he went somewhere else entirely. 'Creed Taylor was one of the best in history. He put bossa nova music with Stan Getz, and changed everything. He put Jimmy Smith – the greatest organist in the world – with a big band and recorded *Walk On The Wild Side,* which made him a household name. He took Wes Montgomery – the greatest, most sophisticated jazz guitar player – and he made him play the octaves, 'cause people relate to that easier. They used to have battles in the studio about it, but Wes had hit after hit after hit. So I started experimenting at CTI, too.'

Taylor used the same formula for Benson – mixing classical with jazz – and found that turning point. '*White Rabbit* was a boost in my career. People started saying, "Who is this guy?" Creed kept coming up with crazy ideas like *The Other Side of Abbey Road* [Benson's 1969 Beatles cover album], live with a chamber orchestra. The critics shot it to pieces, but I knew it was a great piece of music. When I got comfortable I was, like, "Man, I can do *thiiiis!*" I only had to hear something once. That was what made me a good studio man. Couldn't read music, but if they rehearsed it one time that's all I needed, and that's why everybody hired me. Lou Donaldson, Freddie Hubbard, Stanley Turrentine – everybody I recorded with had hit after hit. That's why they came looking for me to ask "Hey George, you wanna do your own album?"'

After his tenure at CTI, with Charlie Parker still ringing in his head, Benson switched to Warner Brothers and cut the record that would change his life. '*Breezin'* captured my dream to be an improvisational wizard,' he says. 'I had no particular thing in mind... I just wanted to make it mean something, to utilise every moment in the song without overdoing it. I was trying to figure out why people liked it so much and I realised it was about those phrases, something to give it a story. The same way Charlie Parker would have approached it... not creating a straight eight or 16th pattern; no, create a phrase *inside* the harmony. That's what bebop did, and there's a lot of that on *Breezin'*.'

*Breezin'* spawned two hit singles, including the smash *This Masquerade,* and became the first 'jazz' LP to go platinum – eventually, triple platinum. *Give Me The Night,* a real curveball serving up a blend of funked-up soul, disco, pop and R&B, dropped a few years later. The result was three Grammys, a #1 single, a #3 album... and more disdain from the purists.

'Man, I lost my fear about the critics. I found the best reasons to play: first of all, because you like to play. Second, play for the people. Okay, your ears are hearing it, but there's also thousands of others listening... so what are you gonna do? You gonna alienate 'em? I had a choice: alienate 'em or bring 'em on in here!'

Benson's packed Albert Hall show is testament to his enduring popularity and prodigious talent. As if to reflect his career, Benson recently revisited his jazz roots for 2011's superb *Guitar Man,* only to change tack and record the sumptuous Nat King Cole album with the 42-piece Henry Mancini Institute Orchestra. The opening track – a recording of Little Georgie Benson singing Nat King Cole's *Mona Lisa* with his ukulele – illustrates how far he's come. 'Don't forget, in those days Nat was very fresh on the scene,' Benson explains. 'He came out of nowhere, a black singer who crossed over into pop radio with ease. He was the most distinguishable, the most sophisticated. His music was different, and he captured the world's attention.'

Those same superlatives apply to Benson. 'When I play, this is the only George Benson I know to be,' he declares. 'I just want to say to young people: even if people don't like it, play what you believe, and what you'd be proud of later. When I hear those old records, man... I'm very proud of what I did.'

INTRODUCING THE NEW

# Oregon Series

## RICH, COMPLEX TONE FROM 100% ALL SOLID SUSTAINABLE TONEWOODS

- Handcrafted In Bend Oregon, USA
- Exclusive Fishman Electronics

We at Breedlove have been building custom guitars with Myrtlewood for over 20 years, achieving exceptional results. We found Myrtlewood to be balanced - not too bright, not too dark - with the best sonic qualities of maple, walnut and mahogany.

Our new Oregon Series carefully pairs a Sitka Spruce top with Myrtlewood back and sides.

An Ebony fingerboard further compliments this wood combination to produce articulation and depth.

For more information on the Breedlove range visit: *www.rosetti.co.uk/breedlove*

*Photographed in the new Breedlove Custom Design Center*

*Experience* Breedlove

BREEDLOVEGUITARS.COM

**Rosetti**

Distributed Exclusively in the UK by Rosetti LTD. 4 Blackwell Drive, Springwood Industrial Estate, Braintree, Essex. CM7 2QJ
Tel: 01376 550033 Fax: 01376 550042 E-mail: sales@rosetti.co.uk Web: www.rosetti.co.uk

facebook.com/rosettiltd

twitter.com/rosettiltd

Photo: Mike Prior

# Fightin' Talk

Seven years on from his last studio album, the newly-independent Jonny Lang is back with his guitar playing controlled but his vocal chops well to the fore. Interview by **Steve Bailey**

Think of Jonny Lang and you'll be most likely picture a Tele-toting teenage blues-rocker with an outlandishly mature singing style. Sixteen years on from his 1997 breakthrough album *Lie To Me*, it's hard to believe that Lang has been through the time-honoured rock'n'roll tussle with drink and drugs; the native of Fargo, North Dakota barely looks any older. He's come through it all a more spiritual being with a feeling for gospel and soul, but his love of guitars is still deeply entrenched.

At the age of 12 Lang was taken by his father to see the hometown heroes The Bad Medicine Blues Band. Jonny was hooked. The outfit's guitarist, Ted Larsen, began giving Lang lessons, and within months Jonny had also developed an astoundingly mature-sounding singing voice and was fronting the band. Renamed Kid Jonny Lang & The Big Bang, they made sizeable waves, and by the time he was 16 Jonny was selling albums by the bucketload with platinum discs and Grammy nominations soon following. For 10 years he toured incessantly, though in recent times he's spent time off the road with his young family. This contentment was reflected when his gospel-infused 2006 album *Turn Around* won him that Grammy.

> *'Fight For My Soul is definitely not your traditional straight-up blues rock album'*

Now a veteran at just 32, Lang is sidestepping outside record company influence and issuing his first studio album in seven years, *Fight For My Soul*, on his own SayRai Music imprint, with the aim of becoming a truly independent artist. His powerful voice is to the fore, and songs like *Breakin' In* and *We Are The Same* mix his brand of cultured fretwork with an early '70s soul feel, bringing to mind Curtis Mayfield and Stevie Wonder classics of the era.

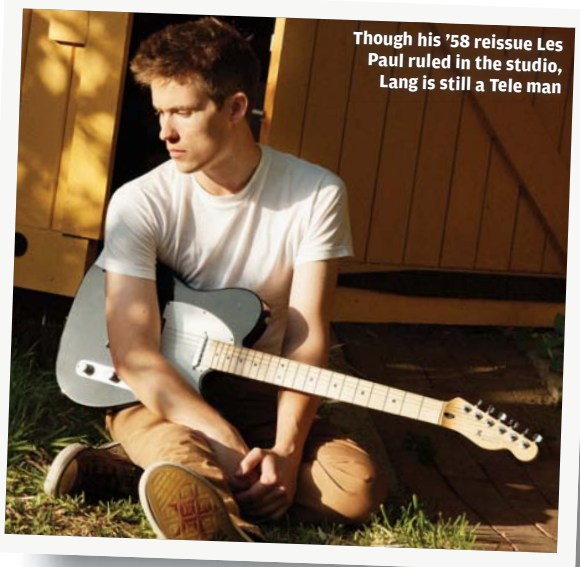
'It's definitely not your traditional straight-up blues rock album,' Lang concedes. 'Basically, I would just play the songs for the guys in the band on acoustic guitar or piano and then just let them go and interpret them. Sometimes I was surprised about the direction they would take it, but for better or worse, that's the way we did it. We didn't want to force any guitar in there. We did make an attempt at doing that, but it didn't feel right.'

Despite these high ideals Jonny still loves a searing solo and can't resist letting rip on occasions throughout the record. However, for the most part it's no longer his triple-humbucker Tele Thinline of yore that does the damage.

'Live I still lean towards the Tele, but I feel my Les Paul comes across better in the studio most of the time,' he says. 'It's a '58 reissue, and a very special one. I didn't realise that when I first played it. I thought, if all Les Pauls sound like this, I'm gonna switch!'

It was around 10 years ago that Jonny first decided it was high time to sample the tones of a Les Paul, and he was invited along to the Gibson factory in Nashville to try a few out. 'We didn't play them through amps, I was just listening to them acoustically – sometimes you can get a good handle on what they're gonna sound like doing that. I picked that one and then chose another spare to take on the road. They're exactly the same model, just with a different paint jobs. The spare one ended up sounding horrible... it's the worst-sounding Les Paul I've ever heard, while the other one is the best! It's amazing how that works.'

Jonny is yet to find another LP to compare to the '58 reissue, and he's tried some of the finest. 'A friend brought all his old vintage Les Pauls into the studio. They were all mint, highly sought-after ones, but for ↦



Though his '58 reissue Les Paul ruled in the studio, Lang is still a Tele man

## Listen up

JONNY LANG
**Fight For My Soul** (2013)
**Lang first stepped away from the blues with his 2003 album *Long Time Coming*, and the latest sees him continue with the soulman re-invention. He still brings his guitars along but his sophisticated fretwork now serves the songs rather than delivering the boisterous histrionics that first grabbed the limelight**

JONNY LANG
**Lie To Me** (1997)
**The major label debut, released just a day before Lang turned 16, introduced a new blues guitar prodigy and went on to sell over a million copies in the US alone**

Photo: Mike Prior

Lang likes Martins and has his own JLJCR signature electro, though he's pictured here with his J-40

what I like, this guitar beats all of them. I feel like I won the lottery with that guitar.'

Lang does now have a couple of triple-humbucker loaded Thinlines that were specially made for him by the Fender Custom Shop, but the 72 Thinline that he's owned since his late teens is still his preferred stage guitar. It came with the standard issue pair of Wide Range humbuckers, but Jonny added a Seymour Duncan P90 in the middle. These three have since all been changed out for custom Bill Lawrence humbuckers. 'I've been using his pickups now for eight or nine years. They just sound really true,' he explains. 'I feel that, more than other pickups I've tried, they're picking up and putting out what the string is really doing. I've also got a push/pull thing so I can split the coil now on the middle pickup.'

With Bill Lawrences and the Les Paul in his armoury, Lang has found it easier to get the sounds he wants in the studio. 'I've always had an area that I want my guitar to be in tonally on record, and I haven't always been able to achieve it. I think maybe towards the latter part of recording *Long Time Coming* I figured out how to get that sound. It's about balancing the room mic with the up-close mic, and a lot of it has to do with playing in the control room instead of being in there with the amp. I can't really articulate it properly, but I'm convinced that it makes the guitar speak in another way... it's like the sounds opens up a little bit.'

Lang's keen sense of tone carries through to the amps he uses. 'On stage I use two Fender Deluxes.

They're newer ones, but all the guts are different – they've been rewired to be sort of like the old models, and I use Celestion Greenbacks with a softer sort of cone which I think barks a little bit more than the thicker, more stable cone.'

LP and Tele aside, Jonny also enjoyed plunking a National guitar on the record as well as battling with an eccentric old Supro Dualtone, which you can hear clearly on *Blew Up (The House)*. 'I used the Supro for a lot of rhythm and atmosphere stuff. It's got a gigantic, warm sound, but it's the worst -playing guitar on earth! But it's fun to play. I love it.'

*'I'm just someone who loves to play and write music. The only goal is to make a connection'*

For many years Lang made do with a 'failing piece of plywood biscuit' as his pedalboard with just an old wah pedal and a Tubescreamer attached, but recently he's upgraded to a modern Trailer Trash board. A more reliable (and easily replaceable) Visual Sound Route 808 has taken over from his erratic old Ibanez TS808, and his tech picked out a new wah when his old one gave up the ghost.

'He went to the store and tried a few to find one he thought I'd like. I was playing one for a while, then I peered down at it and said "Why does it say 'Joe Bonamassa' on there?" He just started laughing! I took a picture of it and sent it to Joe. He texted back something like "Ha ha! That's crazy". It's a great pedal and it's still on there, and I love Joe, by the way – he deserves every bit of the success he's had.'

Having discovered how particular Jonny is about his sound, his tip for the Whirlwind The Bomb clean boost pedal carries some weight. 'I tried a bunch of these kind of pedals lately, trying to get a certain sound, and if you want your amp boosted cleanly then that's the best one,' he advises. 'A lot of them will sort of duck the midrange a bit and just add this "rizzerly" top end. This one is very clear. I think it's on about 80 per cent of the solos on the record.'

Lang is clearly still infatuated by the sound of the guitar, but the album title *Fight For My Soul* perhaps points to an inner battle between that guitar-toting blues rocker of his teens and an emerging mature soul singer. Does he see himself more as a guitar man, or a vocalist?

'I see myself just as someone who loves to play music and loves to write music,' Jonny answers tactfully. 'I use whatever tools I have at my disposal to give my songs what I feel like are the right ingredients. Really, the only goal is just to make a connection and to try and make music that can be a blessing to people in some way.'

When he puts it like that it seems a tad frivolous to debate the benefits of longer solos, but we sincerely hope Jonny Lang the guitar hero continues to be allowed to shine alongside Jonny Lang the singer.

## Gear

### Guitars

**Gibson '58 reissue Les Paul, Fender Custom Shop '72 Thinline with three humbuckers, Fender 72 Thinline with three Bill Lawrence 'buckers, National, Supro Dualtone**

### Amps

**Modified Fender Deluxes with Celestion Greenback speakers**

### Effects

**Joe Bonamassa signature Crybaby, Visual Sound Route 808, Whirlwind The Bomb boost**

Available from Shure Centres only

Digital Wireless Pedal Receiver GLXD6

The rugged metal chassis guitar pedal for easy mounting on and powering from pedal boards provides true digital diversity for a rock-solid wireless signal.

Automatic frequency management ensures an uninterrupted change of frequencies in case of interference.

The highly visible LED display enables for sophisticated strobe and meter tuning while mute or live.

Shure proprietary lithium ion rechargeable batteries provide up to 16 hours of continuous use with multiple charging solutions such as USB- or car chargers.

**Find out more at wwwshure.co.uk**

absolutemusic
ANDERTONS Music Co.
GAK
gear4music .com
guitarguitar
PMT
westendDJ

SHURE®
LEGENDARY PERFORMANCE™

Bigsby
PATENT

# GIBSON ES-195

All the way from Memphis: Gibson's newest rock'n'roll themed semi-acoustic is actually a great all-rounder. Review by **Marcus Leadley**

It's always good to see Gibson – one of the true pioneers of electric guitar building – go back to its roots and have a crack at reinventing its past. This new ES-195 is based on the classic ES-175, a guitar that the company first put into production in 1949.

Gibson hollowbody archtops were the instruments of the jazz and dance band musicians of the '30 and '40s. They were among the first to be fitted with pickups and became the available option for the new breed of rock'n'roll players who came marching over the hills in the early 1950s to take command of the world of amplified music. Gibson's somewhat conservative styling was soon being challenged by the hotrod looks of Gretsch and Rickenbacker, and the company responded with new thinline and semi-acoustic instruments. Not wanting to offend its traditional users, the styling was generally pretty demure – but the design imagination was let loose when it came to the all-new solidbody models.

Had someone at Gibson in around 1957 decided to style up a market alternative to the Gretsch 6120, they might have produced this ES-195 – especially the Bigsby-equipped trans amber version with its gold hardware. The ebony version we have here presents another take on the rock'n'roll theme: solid black with white body binding and chrome hardware.

The body is laminated, like an ES-175, but it's slightly slimmer

A hearty cheer for the return of the Trini Lopez headstock

## Had Gibson decided to style up an alternative to the Gretsch 6120 in 1957, they might have produced the ES-195

The use of the six-in line reverse Firebird style headstock is a brave choice. It's not the first time it's been used for a semi-acoustic, as it appeared on the Trini Lopez Standard signature model in 1964 and the short-lived Vegas Standard semi-hollowbody in 2006. It certainly differentiates it from its cousin the ES-175, which is also in current production. You'd hardly call it the most attractive headstock on the planet, but at least it has a heritage.

For a guitar in this price bracket there are one or two unacceptable finishing issues: the 'orange peel' roughness of the nitrocellulose lacquer around the edge of the headstock, and rough edges around the neck/body joint with the top and the inside edges of the f-holes. The binding is also slightly crimped on the leading edge of the Florentine cutaway. These points aside, the ES-195 is well turned out. The maple neck is beautifully finished, ↦

## FACTFILE
### GIBSON ES-195

DESCRIPTION **Hollowbody electric guitar. Made in USA**
PRICE **£1499 (ebony), £1999 (trans amber) including hardshell case**

BUILD **Laminated maple/basswood/maple back, sides and top; set maple neck with 22-fret bound rosewood fingerboard with spit diamond pearloid inlays. White/black body binding (top). Corin nut, chrome hardware, Grover mini tuners, roller Tun-O-Matic bridge on ebony floating base. Bigsby vibrato**
ELECTRICS **Two Gibson P94 Alnico II single coil pickups, independent tone and volume controls, three-way pickup selector**
LEFT-HANDERS **No**
FINISH **Ebony, trans amber**

SCALE LENGTH
**24.75"/629mm**
NECK WIDTH
**Nut 42.2mm**
**12th fret 52.4mm**
DEPTH OF NECK
**First fret 20.5mm**
**12th fret 35.8mm**
STRING SPACING
**Nut 35mm**
**Bridge 52mm**
ACTION AS SUPPLIED
**12th fret treble 1.8mm**
**12th fret bass 2.5mm**
WEIGHT **3.5kg/7.75lb**

CONTACT **www.gibson.com**

## Like this? Try this...

**Gibson**
ES-175
**With 20 frets, a slightly deeper body and '57 Classic humbuckers, the modern 175 – the inspiration for the ES-195 – gives a fuller tone that still rocks**
RRP **£2899**

**Duesenberg**
Imperial
**Another hollowbody styled for rock'n'roll. Laminated spruce top, laminated maple back and sides and a bridge humbucker and neck single coil for flexibility**
RRP **£2825**

**Gretsch**
G6120 Eddie Cochran Signature
**A classic for country and rock: hollow body, Bigsby, and single coil pickups. Opt for the slightly cheaper standard 6120 if Filter'Tron humbuckers do it for you**
RRP **£3022**

and the 22-fret rosewood fingerboard is perfectly fretted and bound. The combination of the 12" radius and the 24.75" scale delivers a feel that is classically Gibson. Overall, it's a slimmer neck than one might expect.

The body of the ES-195 is ¾" thinner than ES-175. It's hard to assess the sonic impact, but the top end seems slightly tighter. The principle benefit is that the guitar feels less bulky, especially on the strap. The majority of instruments of this design have always been made entirely from laminates because of the shaping and bending required. The ES-195 is the same, but it's worth noting that Gibson's Memphis plant, which specialises in semi-acoustics, still produces the maple/basswood/maple laminates; indeed, the original press from the Kalamazoo plant is still in use.

The electrics are straightforward: two P94 single coil pickups are controlled by a three-way selector and a pair of tone and volume controls. The black/chrome pickup covers are very stylish. The Bigsby vibrola is a classic bit of kit, but even the well-seated ebony floating bridge with its roller saddles will not keep this monster in tune if you treat it like a contemporary tremolo. Learning to tweak your tuning on the fly is all part of the game.

Pickups are humbucker-sized P94 single coils with Alnico II magnets

## The Gibson ES-195 sounds brilliant. It delivers as a rock'n'roller but also has the flexibility for jazz, country, and blues

### Sounds

The acoustic tone is rich and bright, and there's a pleasing midrange dryness that translates into clarity and a defined pick-edge articulation. It's also more than loud enough for some late-night unplugged songwriting. If you've never played a quality semi-acoustic loaded with single coil pickups, the tone can be a revelation. Humbuckers tend to smooth things out a bit and create a bias towards the electric tone, while good single coils are more like microphones; they bring all of the acoustic character onto the soundstage. Then, when you wind up the gain, the additional electrical grit simply makes a good thing great.

The basic sound of the ES-195 is beautifully complex, with all the body cavity and hardware resonances mixing with the chiming metal tone of new strings. The P94 delivers a fairly flat response with less of a midrange hump than the P90, and we like the way it promotes the guitar's natural character. The brightness suits rock'n'roll, and there's plenty of twang for country. There's jazziness here too, especially from the neck pickup. The pickups are wired so that the middle position is out of phase and hum-cancelling. This is very useful at high volume or in the studio, and it adds an additional level of tonal variation and presence.

Things really take off when you start to drive the amp, and when the ES-195 starts to break up the transition from subtle to angry can be nuanced with ease. Lower volume settings with plenty of gain create a beautiful wall of sound, from massive rock chords with a thudding bass end to leadlines with all the classic Gibson authority. Playing with feedback using a solidbody generally takes either a lot of volume/gain or high-gain pedals, with the latter often adding a synthetic edge. Move close to the amp with this guitar, and you can set off body-shaking interactions at less than ear-splitting levels. There's some real voodoo here when the electric spirit takes command.

Roller bridge saddles help keep the Bigsby's drawbacks to a minimum

### Verdict

This is an excellent guitar. There are a few minor issues, but the amount of hand-finishing at Gibson Memphis means there will always be minor differences between instruments, so ideally you'd try to pick your favourite from several examples. These are not guitars that can be turned out in bulk using CNC machines, and the element of craftsmanship is reflected in the price and the sound. The ES-195 sounds brilliant. It delivers as a rock'n'roller but also has the flexibility for jazz, country, blues and pure sound sculpting.

**FINAL SCORE**

| GIBSON ES-195 | |
|---|---|
| **Build Quality** | **17**/20 |
| **Playability** | **18**/20 |
| **Sound** | **19**/20 |
| **Value for money** | **17**/20 |
| **Vibe** | **18**/20 |
| TOTAL | **89%** |

# INTRODUCING **ARTSTAR**

Hollow Bodies of the Highest Order

The guitar builder for the giants of jazz, Ibanez now introduces ARTSTAR, to answer the needs of the working professional player. Crafted from specially selected tone woods, ARTSTAR guitars feature a bone nut, ebony fingerboard, hand-rolled frets and Ibanez's famous Super 58 pickups—capable of tone magic any place between "jazz-clean" all the way to "blues dirty."

If you're aiming high, Ibanez has an ARTSTAR for you.

Ibanez.com Get Connected : Ibanez Guitars @ibanezofficial

HEADSTOCK DISTRIBUTION
EMPOWERING MUSIC
www.headstockdistribution.com

Peavey

# PEERLESS
## Retromatic P3

Vintage looks and classic sounds – the latest Peerless is a modern roots-rocker with plenty of charm. Review by **Marcus Leadley**

Peerless is the brand name of a family-owned South Korean manufacturer that's been around for 40 years. For the majority of that time the factory in Busan produced instruments – in excess of three million – for many of the big brands we all know and love. Then, in 2007, the company shifted production to China and started to produce under its own marque: Peerless.

One thing that makes Peerless stand out is the heavy focus on hollowbody and semi-acoustic instruments. Many of the guitars riff on Gibson and Gretsch themes of yesteryear. There are two Martin Taylor models, and the list of celebrity endorsees includes Big Jim Sullivan and Richard Thompson.

It's hard not to see the new Retromatic series as a studied attempt to join the market for kitsch styling currently being surfed successfully by the likes of Duesenberg, Eastwood and Italia. It's no bad thing, as clearly there's a demand from players who are keen to create authentic sounds without falling back on the familiar round of popular instruments. So, the more the merrier – especially when the quality is there for a good price.

While the Peerless Retromatic P3 isn't styled directly after any particular vintage guitar, the slimline singlecut body is vaguely reminiscent of instruments from the Framus and Hofner catalogues. The top, sides and back are made from laminated maple and there's a very solid centre 'sustain block' of two-piece construction – most likely maple and mahogany. The design, which features a single f-hole, is intended to minimise feedback at high volume levels while retaining a decent degree of semi-acoustic character. In many ways, then, the Retromatic bears more of a family resemblance to the Gibson ES-335, which also has the centre block, than the thinline but fully hollow Hofners, or the Gibson ES-330 or its sister the Epiphone Casino.

Art deco stepped headstock and split block markers

Maple neck is glued to the laminated maple body

The Retromatic series is an attempt to join the market for kitsch styling surfed by Duesenberg, Eastwood and Italia

The guitar we have on test has a deep red top with cream binding and a colour-matched headstock. The rest of the instrument in finished in gloss black, and it's definitely a good looker. The Retromatic has a chunky-profiled maple neck with a 22-fret rosewood fingerboard. The 628mm/24.75" scale length offers the slightly looser feel associated with Gibson-influenced guitars so there's huge potential for digging in for some serious soloing up in second octave territory. ➔

### FACTFILE
**PEERLESS RETROMATIC P3**

DESCRIPTION **Semi-hollow electric. Made in China**
PRICE **£799.99 including hard case**

BUILD **Laminated maple back, sides and top with maple/mahogany centre sustain block, maple glued-in neck with 22 -fret rosewood fingerboard and pearloid inlays. White/black top binding. Nickel hardware including Peerless SG33 tuners and tunomatic-style bridge with roller saddles. Bone nut**
ELECTRICS **Monty's Alnico II Humbucker pickup (bridge) and P94-style Alnico II single coil pickup (neck), master tone and volume controls, three-way pickup selector and six-position Varitone selector**
LEFT-HANDERS **Yes, as a special order**
OPTIONS **P1 single humbucker model, £599.99; P2 humbucker/P90 model, no Varitone, £699.99**
FINISHES **Ivory, gold, black, candy apple red, teal green, natural, honey sunburst. Special orders possible**

SCALE LENGTH
**628mm/24.75"**
NECK WIDTH
**Nut 43.2mm**
**12th fret 53mm**
DEPTH OF NECK
**First fret 20.5mm**
**12th fret 22.8mm**
STRING SPACING
**Nut 36mm**
**Bridge 50mm**
ACTION AS SUPPLIED
**12th fret treble 1.8mm**
**12th fret bass 2.0mm**
WEIGHT **3.54kg/7.8lb**

CONTACT **Peerless**
**+44 (0) 7838 667 630**
**www.peerlessguitars.eu**

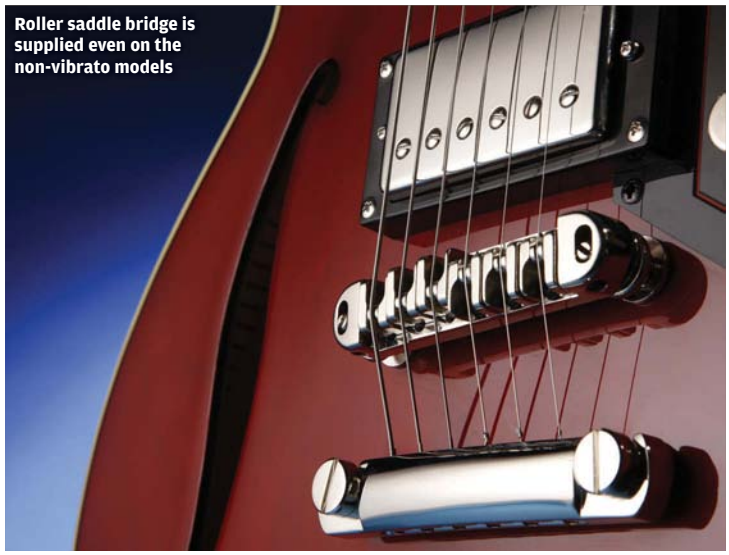
## Like this? Try this...

**Epiphone**
Wildcat
**Semi-hollow design with a centre block, a vibrola and single coil P90-style pickups. One to check out if your feeling a little less flush for cash**
RRP **£264**

**Eastwood**
Messenger
**Another semi-acoustic with centre block and tasty old-fashioned styling. New York mini buckers, but a P90 swap is possible**
RRP **£729**

**Duesenberg**
440
**Quality from Germany: semi-hollow construction with laminated spruce top, set neck, bridge humbucker and a P90 at the neck**
RRP **£1806**

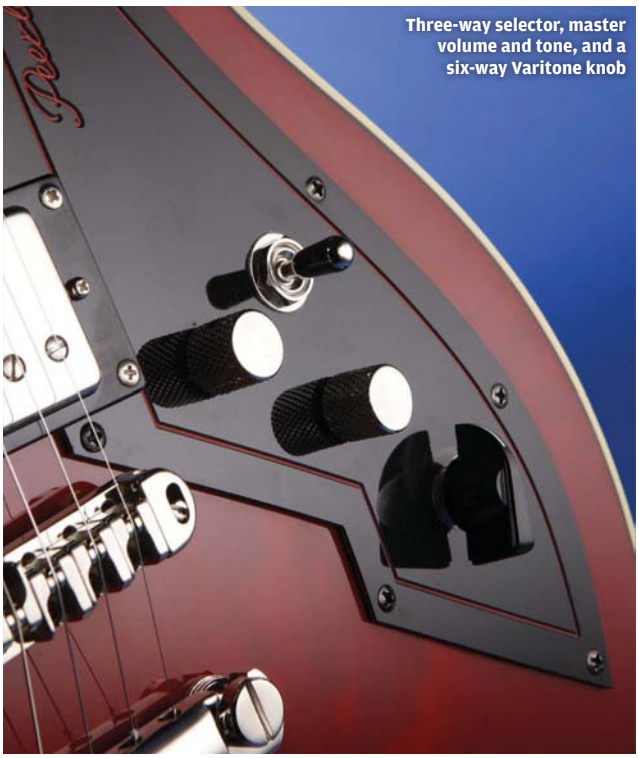
Our example arrived with all the extras, save for the optional Stetsbar tremolo. There's a version with a single humbucker, but ours is loaded with a bridge humbucker, a neck P90 pickup, a three-way pickup selector, master tone and volume controls, and a six-position Varitone switch. At this point we should point out that the P2 without the Varitone offers pretty much the same feature set as the Duesenberg 440 for less than 50 per cent of the price; the humbucker/P90 arrangement is almost a signature Duesenberg touch and the shape of the headstock and pickguard are close, without being direct copies. The 440 does have a slightly longer scale length (650mm/25.6") and a spruce top, however, so there will be a difference in both tone and feel.


Roller saddle bridge is supplied even on the non-vibrato models

## Sounds

While we understand the logic of putting the humbucker in the bridge position for the good things it does for drive tone, some might argue that a more logical move would be to have the single coil in this position, especially for this style of guitar, as humbuckers really don't do authentic '60s semi-acoustic twang. This Monty's Alnico II unit is designed for vintage crunch so the midrange is a little forward and the basic tone has a slightly soupy warmth; it's pleasing, but not jangly. You can get closer to this with the twin-pickup setting but it's more of a rich hi-fi clean sound than a brittle, bright rhythm sound. The neck pickup sounds great clean but sampling the frequency at this point on the string means the sound has already filled out. The result is closer to a contemporary Gibson 335 where there's a P90 in this position – which is what you get with the Luther Dickinson model, for example. It's great for clean blues, country and basic chord work. The Varitone does have a useful setting with plenty of bass cut so there's another route to a nice bright jangle without tweaking the amp or using external EQ.

**The Retromatic is good for clean blues and country but it excels at classy, gnarly Gretsch tones and wailing leads**


Three-way selector, master volume and tone, and a six-way Varitone knob

This guitar is clearly designed to appeal to players who favour a slightly driven or fully distorted sound, and here it definitely excels. An OD or fuzz pedal can add just the right amount of edgy break-up, and the Retromatic is a lot of fun to play. Push harder and some very classy, gnarly Gretsch-style tones are your reward. There's plenty of body-shaking feedback when things get loud and hairy, which is fantastic fun, but at the same time the centre-block design stops the guitar tipping over into uncontrolled squealing. The lead player who loves to wail will particularly appreciate the Retromatic.

The Varitone can help you shape your sound very effectively, and the advantage of presets is that you can get to know them and switch through very quickly. There's a good range of tonal variation and it's easy to create notched wah-type lead sounds. There is a degree of volume imbalance between the settings, but this is an almost inevitable consequence of cutting and boosting particular frequencies. Once you get the hang of it, and the occasional need to tweak the volume control or kick a boost pedal, the control soon becomes a useful tool. However, onboard tone/volume presets on '50s and '60s guitars were partly seen as a way of giving players, especially jazz and dance band musicians, more flexibility with a single-channel amps. As amps became more fully featured and pedals became widely available, for the most part onboard presets vanished. Just how useful restoring such a feature will be in the long term will depend on the individual player finding reasons to take that path.

## Verdict

If you're looking for classic semi-acoustic sounds and an instrument that can cope easily with higher-volume gigs, the Retromatic delivers very well. It looks cool without being over-designed, it's well-finished, and the many onboard options will make it a good recording instrument. The Retromatic excels at rock and blues and holds its own where cleaner sounds are needed. Peerless guitars are pretty good value, and you get a lot here for your money.

**FINAL SCORE**

| PEERLESS RETROMATIC P3 | |
|---|---|
| **Build Quality** | **18**/20 |
| **Playability** | **18**/20 |
| **Sound** | **17**/20 |
| **Value for money** | **18**/20 |
| **Looks** | **18**/20 |
| TOTAL | **89%** |

Be Inspired

# Freshman Guitars

## Apollo Collection

Introducing the Apollo 2PAR, a unique, electro-acoustic parlour cutaway body.

Features:
- Solid AA-grade Sitka spruce top
- Maple wood binding
- Genuine Abalone purfling
- Bone nut and saddle

All for only £409.95
In stores now

For more information visit www.freshmanguitars.net/apollo-collection

Find us on

Input
Treble
Middle
Bass
Gain
Master
Expansion
Reverb
Send
Return
Tremolo
Speed
Intensity
Two-Rock
Studio Pro
Plus
Standby
On
Off
Bright
Mid
Pull
Deep
Pull
Pull
Two-Rock

# TWO ROCK
## Studio Pro Plus

Clarity, headroom and class are the watchwords with this USA-built combo, which adds tremolo and an Expansion control to Two Rock's best-selling model, the Studio Pro. Review by **Huw Price**

The Two Rock Studio Pro Plus has such an extensive range of features and tones that we're going to keep the description brief and get on to the tone test as quickly as possible. The controls are listed in the specs box and they behave in the conventional manner. Build quality impresses greatly, from the immaculate externals of the plywood combo cabinet to the hybrid point-to-point/eyelet board wiring.

The cabinet houses a 12" Celestion G12-65; there's a spring reverb tank at the bottom, and some of the Studio Pro's most influential features are on the rear of the chassis. A Contour control rolls off high frequencies and also seems to shift the resonance of the midrange. There's a buffered effects loop, with a return level control/bright switch that remains operative whether the loop's active or not and acts as an extra volume control, presumably between the preamp and the power stage. Two Rock's new Pickup Loading feature control has five settings that vary the impedance relationship between the pickup and the first gain stage (this affects tone, dynamic response and gain, as we'll discover later). A foot controller activates the tremolo and also the Expansion circuit that's only featured on the Plus version of the Studio Pro. The corresponding Expansion control provides an adjustable EQ bypass, which increases gain and midrange. Loaded with Tung-Sol valves and USA-made transformers, the Studio Pro generates 22W via a pair of 6V6 power valves.

First impression of the Studio Pro is 'blackface with balls'. It's clear, responsive, and unusually smooth

### Sounds

Many low-wattage valve amps seem to be geared towards crunchy overdriven tones at ear-friendly levels. The Studio Pro Plus is way more sophisticated than that, and the subtle tonal tweaks provided by the various loading settings and pull switches will surely intrigue discerning players with keen ears.

Starting with low Gain and high Master settings, the first impressions are 'blackface with balls'. It's very clear and dynamically responsive, revealing clear differences between supposedly similar guitars. The treble has a sweetly glistening chime that's

### FACTFILE
**TWO ROCK STUDIO PRO PLUS**

DESCRIPTION **Single-channel 22W valve combo with 12" Celestion G12-65 speaker, spring reverb and tremolo. Made in the USA**
PRICE **£2099**

CONTROLS **Treble (with push/pull treble boost), Middle (with push/pull middle boost), Bass (with push/pull bass boost), Gain, Master, Expansion, Reverb Send, Reverb Return, Tremolo Speed, Tremolo Intensity, Global Contour, Effects Loop Return (with push/pull bright boost) and Loading switch**
VALVES
**Five 12AX7s, two 6V6s**
DIMENSIONS **18.6" wide, 20" high, 10.5" deep**
WEIGHT **20kg/44lbs**

CONTACT **Coda Music**
**01438 350815**
**www.two-rock.com**

## Like this? Try this...

**Fuchs**
Overdrive Supreme-30 112
**This 30W combo is based on the Dumble Overdrive Special and features a 3/4" solid wood ported cabinet with anodised aluminum chassis. It's handbuilt with two 6V6s in the power stage and a spring reverb**
RRP **$3040**

**Brown Note**
D'Lite 22
**With tonal reference points similar to the Two Rock, this amp has two 6V6 valves producing 22W and channel switching with Volume, Bright Switch, OD Switch, Mid Switch, Bass Switch, Treble, Midrange, Bass, OD Drive, OD Level, Master Volume, Presence. Celestion G12-65 speaker**
RRP **$2445**

**Ceriatone**
Overtone Special Combo
**This is pretty obviously a 50W Dumble clone, and it's also available as a head or a combo with two 12" speakers. You can buy it in kit form, too, and various other Dumble clones are available from Ceriatone, both pre-built and as kits**
RRP **$1400**

simultaneously delicate yet strong, and both single notes and chords have a percussive attack that stops short of spikiness. You might describe the Studio Pro's clean tones as being 'joined up'. With some amps a compressor seems almost mandatory – especially at fairly low volume – but the Studio Pro is unusually playable and smooth. The sheer clarity is also pretty amazing, but there's nothing sterile about the tone.

Turning up the Gain control increases overdrive very gradually, and it remains useful throughout its range. This allows very fine adjustments to the amount of overdrive and the way the overdrive responds to playing dynamics. At full Gain the Studio Pro has a thick, throaty overdrive sound with an expressive attack that recalls Robben Ford, John Mayer and Larry Carlton. Dare we say Dumble? I think we might be obliged to.

When encountering a feature like the pickup loading control for the first time, it's tempting to try it at both extremes. Maximum drops the level and rolls off the high frequencies, and also seems to dry out the sound and provide more clean headroom. It's very much a 'studio' type tone, comparable to mixing a directly recorded guitar signal with an amp; it's very effective for clean funk or even jazz sounds. The minimum loading setting sounds just like a regular amp input, but when playing with cleaner settings we most enjoyed the loading control one or two notches off the minimum. The attack is smoothed over, edgy pickups are subdued, and the midrange opens up in a subtle way.

The footswitch turns on tremolo and Expansion, but not the reverb

The Celestion G12-65 is an integral part of the Studio Pro's character

## At full gain the Studio Pro has a thick, throaty overdrive that recalls Robben Ford, John Mayer and Larry Carlton

The tone controls feel more like using a valve studio equaliser. Everything produces interesting results, and even at extreme settings the tone doesn't sound unnatural or processed. I generally chose to keep one of the treble boosts active, even with the maple-board Fenders this amp seems to relish. The bass boost gives the low end massive girth without boominess and works superbly with the treble boost and a bit of midrange cut for muscular Texas tinged rhythm tones.

The midrange boost switch does what you'd expect, but the Expansion feature also boosts the mids. Turning Expansion up adds gain plus a chewy midrange that demands that you dig in to make the Studio Pro bark – yet you can play lighter or notch your guitar volume down to go back to shimmering cleans. The clever part is the way Expansion smooths the treble and adds overdrive without imposing a volume boost. You can get that by turning Expansion way up, but with a bit of tweaking you can use it to switch between clean and overdrive with no sense of compromise with the shared tone controls.

The reverb sounds glorious, and having user control over the input and output levels is a good idea. Low input with high output sounds blatty and more metallic, which works well for edgy blues and rock. Bumping the input creates a sweeter and smoother tone that's remarkably three-dimensional. The tremolo is chesty and satisfying too, but there is a momentary delay after engagement before the effect fades in.

If you prefer to get overdrive, crunch and distortion tones from your preamp valves, then the Studio Pro isn't as a 'rock amp' in the modern sense. PAFs and P90s can push things into classic/blues rock power chords, but you'll need to get the power valves involved to reach the upper extremes of the Studio Pro's overdrive capabilities... and it does get pretty loud.

## Verdict

Overall, the Studio Pro offers the antithesis of spongy tweed tone or Marshall-style rawness. Edgier players might find it a bit polite, but don't imagine it's only for playing executive blues on a private stock axe; there's nothing bland about this amp. There's a lot going on and a familiarisation period will be needed, but it's worth the effort. Searching for something to criticise, we'd point towards the knobs, which might look more at home on a mid-priced stompbox. Back with the sound, Two Rock has selected a speaker known for smooth treble and tightly-controlled bass. This pays dividends, as the loading and treble boost features can be used to shape the treble response rather than just controlling harshness. The conclusion? In a high-end market seemingly bursting with vintage replicas and multi-channel gain monsters, this is something different – a refined, sophisticated, versatile and intriguing amp.

### FINAL SCORE

| TWO ROCK STUDIO PRO PLUS | |
|---|---|
| **Build Quality** | **19**/20 |
| **Versatility** | **19**/20 |
| **Sound** | **19**/20 |
| **Value for money** | **15**/20 |
| **Vibe** | **18**/20 |
| TOTAL | **90%** |

# Best up close...
# ...or up loud

The only way to 'get' a Mesa Boogie is to see one in the flesh then crank up the volume. You'll fall in love with the impeccable build quality, eye for detail and legendary tone that goes into every amp. You might even want to order your own unique, custom finish - like this Mark V in gorgeous French Walnut. You can do all of this at any Authorised Boogie Boutique Dealer.

Find a UK Boogie Boutique Dealer:

**Quickfind.me/Mesa** QUICKFIND

MESA ENGINEERING

# TubeMeister

TubeMeister 5

TubeMeister 18

TubeMeister 36

# Rock on Stage. Play at Home. Record at Night.™

CLEAN | CRUNCH | LEAD | 2 x EQ³ | FOOT SWITCH | 3x12AX7 | 4xEL84 | X.X.L. | TSC | POWER SOAK | FX LOOP | MIDI LEARN | MIDI | RED BOX | MIN◂▸MAX

Tubemeister 36 features

Exclusive UK & Eire Trade Distributors
**www.jhs.co.uk**
Find a Dealer: www.jhs.co.uk/dealershughesandkettner.html

facebook.com/hughesandkettner

Hughes & Kettner® TECHNOLOGY OF TONE

# VOX
# Mini 5 Rhythm

This weeny box of tricks combines a bunch of amp models with some spacious effects and even a built-in rhythm machine. Review by **Huw Price**

In a sense, this is a return to a theme for Vox. Many will remember seeing buskers with their battery-powered Vox Escort amplifiers – a product second only to the mighty AC30 on the Vox longevity list. However, the Mini 5 contains features that would have seemed like science fiction when the Escort bowed out in 1983, for this is a modelling amplifier. It has 11 settings; most are self-explanatory, with US classics sandwiching a selection of UK models. The first and last models may require clarification: BTQ Clean is modelled on a Dumble and 'Line' is ultra-clean, for acoustic guitar. Amp controls include Gain, Tone and Volume with a three way power switch providing settings of 0.1W, 1.5W and 5W.

Eight effects are taken from the Valvetronix series. The compression/modulation effects and the delay/reverb effects have separate selection/parameter adjustment controls. You can also set the delay and reverb times with the Mini 5's Tap button.

There are 99 rhythm presets provided with nine variations for each of the 11 categories. A Start/Stop button is provided along with Tempo and Level controls. Hold the variation selector button down to enter tuner mode; the tuner only recognises E, although it does so in any octave.

As well as a mic jack socket there's a Trim control for gain, plus Send for routing the mic signal to the delay/reverb effects. There's no carry handle but portability comes courtesy of a shoulder strap. Mini jacks are provided for Aux Input and headphones. In fact you can use all three inputs simultaneously. It's powered by a wall wart or AA batteries, and maximum battery life is given as 19.5 hours with the 0.1W power setting.

## Sounds

Moving through the presets, each one adds a bit of loudness and they all have distinct tonal characteristics. Through the solid-state amp and 6.5" speaker the audio quality digital models aren't really on a par with the direct outs of a Line 6 Pod; too much volume and gain imparts a nasty edge to the overdrive, but at more moderate settings the Mini 5 dishes up some very palatable sounds.

The lower-gain models are the most successful, with things getting a bit too fizzy with the high-gain models. The mid scoop might be a bit too extreme with the UK '90s and US HiGain models in particular. The effects are quite impressive, with lush reverbs and decent-sounding echoes. Tap tempo works well but you're stuck with a preset number of repeats, so the Mini 5 can't really do slapback. The modulation effects are full and powerful, with chorus morphing into a vibrato-style wobble as you ramp up the intensity and the flanger swooshing like crazy.

The rhythm machine is fun. The drum sounds are pretty good, and jamming along is the best way to practice your rhythm playing. We also found it conducive to coming up with new riffs and trying out chord sequences.

## Verdict

Sonically we weren't expecting miracles and the Mini 5 didn't provide any. It's supposed to be a portable practice amp with a wide variety of guitar tones and effects and on that basis it's a successful product. It's solidly built too, with a metal speaker grille, attractive retro knobs and corner protectors. If you factor in the versatile rhythm machine, a mic input and enough volume to drown out any acoustic guitar, the Mini 5 is a bit of a one-off.

**FINAL SCORE**

| VOX MINI 5 RHYTHM | |
|---|---|
| **Build Quality** | **18**/20 |
| **Versatility** | **19**/20 |
| **Sound** | **15**/20 |
| **Value for money** | **19**/20 |
| **Vibe** | **17**/20 |
| TOTAL | **88%** |

## FACTFILE
### MINI 5 RHYTHM

DESCRIPTION **0.1W/1.5W or 5W combo/rhythm machine with mic and aux inputs, headphone output, 6.5" speaker, 11 amp models, eight effects and 99 rhythm presets. Made in Vietnam**
PRICE **£131.99**

CONTROLS **Amp selector, Gain, Tone, Volume, Mic Trim and Mic Send, two effect selectors, Tap, Rhythm selector, Tempo, Level, Start/Stop and Variations/Tuner**

DIMENSIONS
**269mm x 179mm x 267mm**
WEIGHT **3.5kg/7.7lbs**

CONTACT **Korg UK**
**01908 304601**
**www.voxamps.com**

## Like this? Try this...

**Peavey**
Nano Vypyr
**With 7W and an 8" speaker, 11 amp models, 3-band EQ, tuner, FX, tap tempo for delay, mic input with Level, aux input, recording out and expression pedal input. Battery or power supply**
RRP **£135**

**Harley Benton**
CG-10X Street
**6.5" speaker, two channels, 3-band EQ, chorus and delay, headphone output, CD and mic input. Uses 10 AA batteries (giving 5W) or power supply (10W)**
RRP **£47.23**

**Fender**
Mustang Mini
**7W with eight amp models, 24 presets, 15 effects, Gain, Volume, Treble, Master, tuner, headphone out, optional battery power**
RRP **£107.51**

SAVE
VIEW
ENTER
MOVE
POD HD500X
DRIVE
BASS
MID
TREBLE
PRESENCE
VOLUME
FS1
UNDO
FS2
FS3
POST
FS4
LOOPER
FS5
A
REC/
OVERDUB
FS6
B
FS7
C
FS8
D
TAP
LINE 6

# LINE 6
# POD Floor HD500X

If you want a really fully-featured floorboard multi-FX for live use and recording, then the newly upgraded HD500X certainly gives you a heck of a lot of processing power. Review by **Martyn Casserly**

Following on from the success of the POD HD500, California's favourite digital dabbler has decided to update the black behemoth with a few subtle features and an additional consonant. The result is the HD500X and the upgrades are mostly very much an internal thing.

Whereas the unit's predecessor was a fine creation, with plenty of impressive tones and flexibility, one problem that appeared all too often for users who wanted to create elaborate sonic landscapes was the 'DSP Limit reached' message. Essentially this meant that the unit wasn't able to accommodate any more effects into the chain as it lacked the processing power to actually calculate how they would alter the sound. If you stuck to the presets or moderate variations on them then you would probably never encounter the restriction, but as the main draw of a machine this versatile is to explore the vast plains of aural invention, it became a problem for more advanced users.

Line 6 took the concerns onboard and the HD500X has a bumped up processor to give the new unit increased power. This means that the pesky DSP issue should now be a thing of the past. Bare in mind though that if you want to load up a twin amp chain with plenty of high end reverbs, delays and octo dividers you might still come across the problem, but during our testing the unit handled most things with aplomb.

As you might expect from a top of the range multi-FX unit like this, the options available to the user are copious. Line 6 has included over 100 modelled effect units (eight of which can be used simultaneously) and 30 HD amps (with the ability to create twin paths for a stereo setup), which should be enough for even the most experimental player. Access to these is through the fairly small LED screen that occupies the top left hand corner of the device, surrounded by several physical navigation buttons. The interface is practically identical to the one that featured on the HD500, and we have to say that this is now something of a disappointment. Two years is a long time in technology, and with most of us using iPads and smartphones on a daily basis the 'double click here, arrow click there' mode of menu navigation that the HD500X still employs feels heavily dated. That's not to imply it isn't up to the job, because it definitely gives the user the power to change many aspects of the sound and signal chain; it's more a case of it not feeling the optimum way to interact with a device any more. Menus can be fiddly to switch between, and the diminutive size of the display panel doesn't really aid this. Also, ↦

One problem with the HD500 was the 'DSP limit reached' message, so the HD500X has a bumped up processor

## FACTFILE

**LINE 6 POD HD500X MULTI-FX**

DESCRIPTION **Multi-FX unit. Made in China**
PRICE **£429**

CONTROLS
**12 footswitches, expression pedal, Drive, Bass, Mid, Treble, Presence, Volume, Master, 4 parameter control dials, View and Save dial, Move four-way d-pad, three input impedance selector switches, loop controls (Rec/Overdub, Play/Stop, Half Speed, Reverse, Undo, Play Once, Pre/Post), tuner, tap tempo, two bank selectors**

CONNECTIONS
**1/4" Input jack, 1/4" Aux input, XLR input & microphone preamp, Variax Digital Input, MP3/CD input, unbalanced 1/4" outputs, balanced XLR outputs, 1/4" stereo headphone output, S/PDIF output, 1/4" stereo FX send/return, 5-pin MIDI input & output/thru, aux expression pedal input, USB 2.0, L6 Link for Line 6 DT amp, 9V DC power input**

EFFECT TYPES
**30 HD amp models (two of which can be used at once), over 100 effect pedals (eight at once), 48-second looper, Compression, Overdrive, Distortion, Delay, Chorus, Reverb, Noise Suppressor, Wah, Auto Wah, Sub Wah, Limiter, Sitar, Octave, Pitch Shift, Harmonist, Phaser, Flanger, Tremolo, Rotary, Uni-V, Pan, Slicer, Vibrato, Ring Modulator, Humanizer, Sub Delay, 512 user writable preset locations**

DIMENSIONS **550mm wide, 270mm deep, 80mm high**
WEIGHT **10.6lbs/4.8kg**

CONTACT **www.line6.com**

You won't be stuck for connectivity with the HD500X. It's got the lot

## Like this? Try this...

**Boss**
GT-100
**Probably the closest rival in terms of power and tone. The simplified user interface will be a big bonus to some**
RRP **£470**

**Zoom**
G9.2tt
**Two expression pedals, up to 10 effects at once, plenty of amp models, and direct USB recording**
RRP **£329**

**Fender**
Mustang Floor
**Another California legend with a history of effects units is of course Fender. This multi-FX unit brings some of their favourites together alongside models of their classic amps**
RRP **£298.80**

when you compare it to something like the Boss GT-100, which uses two screens and a simplified interface, the HD500X begins to look like hard work.

There is an alternative, though, as Line 6 offers free editing software for your PC or Mac which can be downloaded easily from its website. Once installed, the package uses a far more intuitive layout with graphical representations of the effects, amps, and cabinets which you can fiddle with to your heart's content. Saving patches is easy, and the clarity of information really helps. If you intend to spend any extended time adjusting and refining your sound then we would strongly encourage you to take this route as it will glean you results with far less swearing and ocular strain.

On the hardware side of things the only real change to the previous model is the footswitches, which have been freed from their overly chromed surrounds and now look cleaner and more in keeping with the overall design. Clicking on them also illuminates their red circular LED lights, giving the HD500X a definite upmarket TC Electronics-like vibe. Two rows of six switches enable you to select patches, move between banks, access the tuner, set a tap tempo, and control the various aspects of the ever-fun looper that is a perennial favourite of ours on Line 6 boards. A chunky expression pedal finishes off the foot-based options, all of which feel solid, dependable, and built to cope with the rigours of the road and stompy size nine boots.

## Though the interface is showing its age, it's easy to forgive Line 6 when something sounds this good

A quick look around the back reveals an almost stupid amount of connectivity. Among the expansive options are USB (for your computer), MIDI, S/PDIF, FX loop (to incorporate any favourite pedals you might have), XLR, AUX, microphone, headphones, MP3 in, an option for another expression pedal, and special connections for a Variax and Line 6 amps. These last two offer a player the option to assemble the Line 6 Dream Rig – HD500X, James Tyler Variax, and DT series Amp – which would afford an unparalleled level of possibilities that work seamlessly together. We've already started saving up.

## SOUNDS

Gripes about the interface aside, there's no mistaking the quality of sounds that the HD500X produces. Overdrives are dirty and raw, while delays are spacious and deep, especially when sent out to two different amps. There's a real sense of solidity about the tones on offer, and even when placed in front of an expensive valve amp the HD500X doesn't sound out of place – or for that matter digital – at any point. There's so much to explore with modulations, reverbs and the like that you could happily find yourself lost in the charms of this unit for a very long time indeed.

## VERDICT

The POD brand has achieved its legendary status through impressive attention to sonic detail. The HD500X is perhaps the pinnacle of this so far as it boasts the ability to produce consistently excellent tones whether played into an amp, mixing desk, or computer DAW. The interface is showing its age, and we hope that Line 6 will address this soon, but it's easy to forgive them when something sounds this good. The marketplace is growing more complicated, though, so where the HD500X fits in is less clear. If you primarily play live and want a simpler unit, we'd suggest the Line 6 M1; for those with home studios, a POD HD would be fine. But if your needs are wider than that, and you're willing to commit the time it takes to get the best out this complex unit, then the HD500X is a quite intriguing proposition.

## FINAL SCORE

| LINE 6 POD HD500X MULTI-FX | |
|---|---|
| **Build Quality** | **19**/20 |
| **Usability** | **15**/20 |
| **Sound** | **18**/20 |
| **Value for money** | **17**/20 |
| **Vibe** | **17**/20 |
| TOTAL | **86%** |

# DREAM IN COLOR

HOG2 transports your axe to a technicolor universe of fantastic sounds. Play single notes or chords and it creates 10 totally polyphonic octaves and intervals soaring from two octaves below to four above your instrument's pitch. Each voice is completely independent. Use them individually or in combinations — with or without your dry signal.

New algorithms, our most advanced ever, elevate the quality of the HOG2's sound generation and Freeze functions to unprecedented levels, while tracking is telekinetic. Polyphonic perfection awaits!

- 10 fully independent voices: –2 Octaves, –1 Octave, Original, +5th, +1 Octave, +1 Octave+5th, +2 Octaves, +2 Octaves+3rd, +3 Octaves, +4 Octaves.
- 7 Expression modes: Octave Bend, Step Bend, Volume, Freeze+Gliss, Freeze+Volume, Wah Wah and Filter. Expression pedal included.
- Full MIDI control over all parameters and presets.
- Freeze modes: hold a note or chord and play over it or glide to a new one with gliss.
- Master volume for added convenience.
- Separate lower and upper harmonic amplitude envelopes to sculpt attack or decay speeds.
- Dedicated resonant filtering with sweepable frequency control.

Save and recall up to 100 preset programs with the optional Foot Controller.

electro-harmonix

WWW.EHX.COM

## FACTFILE

**AMPTWEAKER TIGHT FUZZ**

DESCRIPTION
**US-made 9-18v fuzz pedal. Germanium and silicon transistor switching option and built-in FX loop**
PRICE **£169**

CONTROLS **Volume, Tone, Fuzz, Tight. Three toggles: Tone ('60s/'70s), Transistor (germanium/silicon) and Edge (off/Smooth)**

CONTACT **Sounds Great 0161 436 4799**

## Like this? Try this...

**VFE**
Fuzz Duo
**Based on the old Fuzz Face but with germanium/silicon switching, Bias and Filter**
RRP **$189**

**Redwitch**
Fuzz God II
**Silicon fuzz monster with a tone boost for added angst. Original FG was germanium**
RRP **£173**

**Chandler**
Germanium Drive
**Tone presets give sounds from subtle boost to full-on fuzz. Great tone shaping**
RRP **£295**

# AMPTWEAKER
## Tight Fuzz & Tight Rock

With so many stompboxes competing for space on your pedalboard these days, what's going to make you opt for a new fuzz or drive? **Marcus Leadley** investigates some serious contenders

James Brown taught electronics before starting an 18-year stint as an amp designer for Peavey, creating the infamous 5150 and the XXX, plus the original JSX for Joe Satriani. He then moved on to the Kustom company where he was responsible for the '36 and '72 Coupes and the Double Cross head. In 2009 he decided to pursue his own path – and Amptweaker is the result.

Brown is very good at asking players what they want and incorporating requested features, and Amptweaker pedals are very flexible and well-featured in terms of connectivity. All the Tight range pedals feature an effects loop, so you can incorporate additional effects that are specific to your pedal tone (such as a delay or pitch shifter) or add a graphic EQ to seriously mess with the tone. The loop is pre- or post-switchable so you can add the effects before or after the fuzz circuit for further refinement. The newest pedal on test, the Tight Rock, features an additional second loop called the Side Track which works when the pedal is off. This makes a lot of sense; you can set up clean effects such as a compressor or a chorus that you want to switch off when you go to the Tight Rock tone. With the two loops, then, you can set up separate clean and distorted effects groupings very easily. You could also use the send to patch the Side Track loop to a second amp – so the pedal effectively has an A/B box built into it.

All the members of the Tight family have a similar footprint, and the chunky custom steel casing sets them aside from the competition. There's a sensible

# For subtle boost to classic fuzz the Tight Fuzz is the business, while the Tight Rock goes from basic OD to higher gain

metal handle that also protects the control knobs from a wayward boot. The easy-access battery compartment is a neat feature; it pulls open like a cartridge magazine and it's held shut by a small magnet. All the pedals will function on anything from 9-18v and, as the manuals point out, this will influence the sound: more distortion at the 9v end and louder and cleaner as you approach 18v. This begs the suggestion of a variable external power supply as a sound-shaping tool (there you go, James; how about a Volts pedal?) Pedals can also be run using a 9v battery and the on/off switch reduces the chance of a power drain.

## Tight Fuzz

The controls are nice and simple: four knobs, Volume, Tone, Fuzz and Tight. Then there are three micro switches: a Tone switch offering a '60s or '70s character, a Transistor switch which toggles between germanium or silicon transistors, and the Edge switch which offers a 'standard' or 'smooth' mode. For a relatively simple pedal there's a huge amount of sonic potential.

While it's possible to get the Tight Fuzz to function as a clean boost, it's better treated as a variable coloured boost that can be precisely cranked to give you all sorts of subtle playing effects. A lot of classic fuzz pedals lack subtlety, but this one works brilliantly as a tool for just tipping your clean guitar sound over the edge, as the Fuzz control is very subtle.

With higher Fuzz settings the character change created by switching transistors types is most apparent. Germanium transistors were used in classic '60s pedals: think Hendrix-era warmth with a slightly ragged and unpredictable edge, and you can tweak this all the way through to a really sharp, buzzy pop fuzz tone for '60s Harrison or Richards riffs. Switching to silicon delivers a hint more gain and a smoother distortion tail.

Flicking over from the '60s switch setting to the '70s will deliver crunch chords and fine blues and rock lead tones. The Tone control is very useful right across the palette, and the scaling-in is nicely consistent so there's no sudden roll-off. The Tight control works to enhance or limit the bass and lower midrange or boost the top end, so you can fill out a thin-sounding guitar or pull out some low end to stop your sound bleeding into bass or keyboard territory. It also has an influence on the attack: a low setting will give you a thick, fat distortion while higher settings favour aggressive crunch.

This attack characteristic can be further modified using the Edge control, which reminds us of one of those tone preset switches on a Hofner or a Fender Jazzmaster – the Smooth setting gives you a particular roll-off that's useful for background chord comping.

## Tight Rock

The Tight Rock fits roughly between two other Amptweaker pedals, the Tight Drive and the Tight Metal. This time the controls are labelled Volume, Tone, Gain and Tight. There's a mini toggle to select a standard EQ setting or a Plexi character, and there a Noise Gate and a Gain Boost switch.

This pedal takes off where the Tight Fuzz runs out of steam. With the gain right down it will deliver a pleasing buzzy overdrive-fuzz, but from there on it's a massive wall of sound. There are so many great crunchy chord voices and blasting lead tones it's hard to know where to start – or to stop tweaking.

As with the Tight Fuzz the Tone and Tight controls are highly interactive so it's possible to simulate almost any recorded tone... blues, classic metal or rock, just take your pick. The gain boost is basically like adding a second drive pedal into your chain, while the Noise Gate works very well to take out buzz and squeal. It automatically tracks the volume of the gain control, so the gate works harder at higher gain settings, taking away the need to make manual adjustments.

The Plexi EQ switch changes the character towards more of an old-fashioned stack kind of sound. Again this is a subtle shift, but the slightly compressed and more focused mid-range sound is excellent. It's a very good Marshall rock sim in a box if you front it into a clean amp. One again we have the primary effects loop that works with the pedal so you can add modifiers to shape the tone or add effects. The additional Side Track loop is a killer feature. As well as setting up effects for your clean sound you can basically Side Track your current pedalboard entirely. This means you can set up complex, complementary sounds for different parts of a song or have the Tight Rock tone direct into your amp for an uncluttered signal path.

## Verdict

These highly useable and very musical pedals combine to make a great pair, and you could easily stack both together for maximum flexibility. For subtle boosts, breakups and classic fuzztones the Tight Fuzz is the business; if you need something that will function as a basic OD but take you into higher gain territory the Tight Rock is for you, as the combined effect of the Tone and Tight Controls gives you tons of sound shaping potential, and the Gain Controls are subtle and effective. The Amptweaker pedals need to be experienced and offer a lot for the money.

**FINAL SCORE**

| TIGHT FUZZ | |
|---|---|
| **Build quality** | **19**/20 |
| **Playability** | **18**/20 |
| **Sound** | **18**/20 |
| **Value for money** | **17**/20 |
| **Looks** | **18**/20 |
| TOTAL | **90%** |

**FINAL SCORE**

| TIGHT ROCK | |
|---|---|
| **Build quality** | **19**/20 |
| **Playability** | **18**/20 |
| **Sound** | **18**/20 |
| **Value for money** | **17**/20 |
| **Looks** | **18**/20 |
| TOTAL | **90%** |

## FACTFILE

### AMPTWEAKER TIGHT ROCK

DESCRIPTION **American made 9-18v distortion pedal. Built-in effects loop (pre- and post-switchable) and second Side Track effects loop (engages when pedal is switched off)**
PRICE **£169**

CONTROLS **Volume, Tone, Gain, Tight. Three mini toggle switches: EQ (off/Plexi), Noise Gate (on/off) and Gain (off/Boost).**

CONTACT **Sounds Great 0161 436 4799 soundsgreatmusic.com**

## Like this? Try this...

**Carl Martin**
The Fuzz
**Practical and flexible silicon pedal taking you from fuzz into full-on overdrive tones**
RRP **£219.99**

**Nemphasis**
White Scream Overdrive
**Two band tone control and excellent gain control: this OD is designed for smooth expressive lead tones of every shade.**
RRP **£ 199**

**Voodoo Lab**
Sparkle Drive
**Classic overdrive tones with the added advantage of a clean control so you can blend your original signal back in for more definition**
RRP **£119**

# LARRIVÉE
## D-02 and LV-03E

With a dreadnought and a cutaway fingerpicker at your disposal, you'd have most of the musical bases covered. We discover how Larrivée is approaching two classic formats. Review by **Will Nicholas**

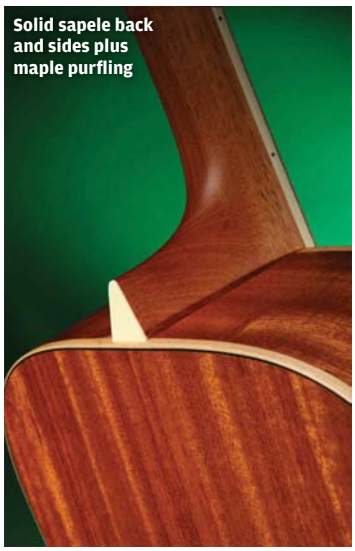
Larrivée is trying extra-hard to tempt us over the threshold in 2013, firstly by continuing to bring in the easily sub-£1000 02 range, and secondly with some limited edition Peruvian walnut 03s. Let's find out how they shape up.

### D-02

Plenty of prestigious guitar manufacturers have sought to win a bigger chunk of the market by introducing lower budget models. You're probably aware of the scenario – find a factory in the Far East to make OEM models with thick glossy finishes to disguise poorer quality wood, specify parts with shiny chrome or gold plating, and use as much pearl inlay as possible.

Larrivée's approach is different. The 02 series guitars are not cheap, but they are relatively affordable by Larrivée standards. The really interesting part is that they're still made in Canada, but the factory has pared decoration back to the bone and gone for a hand-rubbed matt finish. They also use lower grade timber… but 'lower grade' doesn't necessarily mean sonically inferior.

For instance, there are people who won't like the look of this Sitka spruce top. As with contemporary notions of human beauty, standards for spruce are frequently unrealistic. Straight and narrow grain with even colour may be the ideal, but most trees don't grow like that. As for sound quality, the way a piece of wood looks doesn't necessarily equate with the way it sounds. So what we have here is slightly rippled grain that starts off narrow in the centre and becomes wider towards the edges – just like the tops of so many vintage Martin D18s. Under Larrivée's matt finish it has a warm amber glow and a random bearclaw figuring that we really like.


Solid sapele back and sides plus maple purfling

Ebony fingerboard and a dark rosewood peghead overlay

**Larrivée's 02 guitars are relatively affordable, with decoration pared back and a hand-rubbed matt finish**

The neck is constructed from three pieces of mahogany rather than an individual piece. This means a stacked heel and a scarf-jointed headstock – just as you'd see throughout most of the Taylor range. Maybe there is a sonic difference between one and three-piece necks, but you'd be hard-pushed to hear it. The neck fit is a traditional dovetail too, so no corners are cut there.

All the woods are solid but you'll notice some small knots in the sapele used for the sides and bookmatched back. Ebony is still preferred for the bridge and fingerboard, while ➔➔

### FACTFILE
**D-02**

DESCRIPTION **Acoustic guitar. Made in Canada**
PRICE **£899 inc. hard case**

BUILD **Solid sitka top, solid sapele back/sides, 20-fret set mahogany neck, ebony fingerboard and bridge, Tusq saddle, diecast Ping tuners**
ELECTRICS **None**
LEFT-HANDERS **Yes, no extra**
FINISH **Matt**

SCALE LENGTH
**25.5"/650mm**
NECK WIDTH
**Nut 43mm**
**12th fret 54mm**
DEPTH OF NECK
**First fret 28mm**
**Ninth fret 22mm**
STRING SPACING
**Nut 37mm**
**Bridge 55mm**
ACTION AS SUPPLIED
**12th fret treble 2mm**
**12th fret bass 2.5mm**
WEIGHT **2.1kg/4.6lbs**

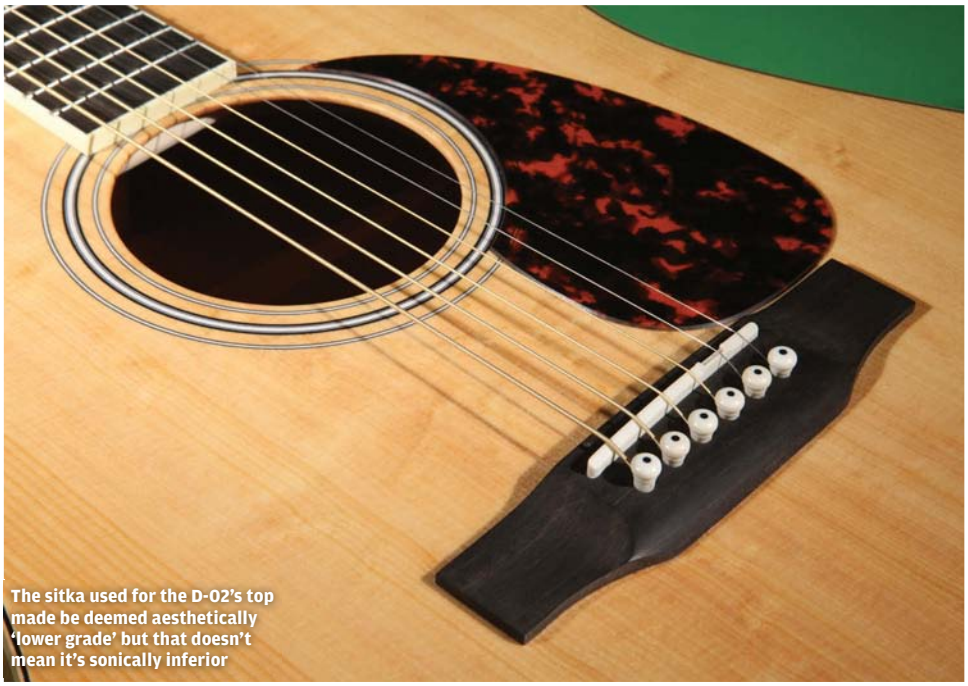
CONTACT **Sound Technology**
**01462 480000**
**www.larrivee.com**

### Like this? Try this...

**Furch**
D-22 CM
**Attractive, high gloss solid cedar and solid Honduras mahogany dread with ebony fretboard and bridge. With hard case**
RRP **£996**

**Yamaha**
A3M
**Cutaway dreadnought in solid spruce and solid mahogany with spiky pickguard and built-in preamp. Price includes hard case**
RRP **£699**

**Blueridge**
BR140A
**Vintage-style dreadnought with solid Adirondack spruce top, pre-war X bracing, solid mahogany back and sides, dot inlays and dalmatian guard**
RRP **£614**



The sitka used for the D-02's top made be deemed aesthetically 'lower grade' but that doesn't mean it's sonically inferior

Easy-playing neck profile and enclosed Ping tuners

## The mahogany imparts a drier timbre although there's plenty of complexity, and the D-02 is a blast for strumming

the peghead overlay is rosewood. The chrome-plated Ping tuners function smoothly and have an 18:1 ratio.

Extra care could have been taken over the nut fitting because there is a small gap under the bass side and a tiny patch of mahogany stain on the ivoroid fingerboard binding at the other end. Tusq is used for the nut and compensated saddle. In contrast to the fingerboard, the body has maple binding. You may consider they should have chosen one or the other, but that's the Larrivée way.

Plain looks may not delight everybody's eyes but there's nothing to offend here either. The quality of the workmanship is up there with the best Larrivée models, and the clean and unfussy aesthetic is very impressive. It's just as neat inside the soundbox too, with a reinforcement patch already in place in the upper waist for those who may wish to install a pickup system with a control panel. Best of all, a very nice hard case is included in the price.

Construction and finish are typically super-tidy

### Sounds

This D-02 already has a very freed up and responsive tone with a full and wide frequency range. The low notes have ample thump with a slightly rounded quality, like a bass drum on an old jazz recording. There's plenty of snap and definition on the low strings too, so they're not overshadowed by the chiming treble region.

Although there's plenty of harmonic complexity, the mahogany imparts a drier timbre than some other tonewoods. More lively-sounding woods can swamp fundamental frequencies with upper harmonics, which can cause bass notes to get a bit lost. The D-02 projects bass notes with authority and retains that solid underpinning even when tuned down to D and C. There is some of that characteristic dreadnought 'mid scoop', but note-to-note balance is even enough for fingerpicking duties. The D-02 is a blast for strumming, with chord inversions coming across cleanly. You may be able to find a dreadnought with greater bass extension, but we'd expect the D-02 to open out even more with regular playing.

**FINAL SCORE**

| LARRIVÉE D-02 | |
|---|---|
| **Build Quality** | **18**/20 |
| **Playability** | **18**/20 |
| **Sound** | **19**/20 |
| **Value for money** | **17**/20 |
| **Vibe** | **18**/20 |
| TOTAL | **90%** |

### LV-03E

Larrivée's 03 Series is well established, but this guitar comes from a limited run of 03 models with solid Peruvian walnut back and sides. Surprisingly, the walnut models are priced the same as the mahogany 03s, but unlike the standard 03 series guitars, the walnut models are made in Larrivée's Oxnard, California plant rather than in Vancouver.

The 'L' body shape, which combines the lower bout of a dreadnought with the upper bout of a classical guitar, is Larrivée's own design and dates right back to the company's beginnings. The matt finish is just like the D-02's but the difference can be seen in the timber: this time the neck is made of one piece of mahogany and the darker ebony fingerboard has a matching peghead overlay with an inlaid pearl logo. The spruce is straight and true with plenty of cross-silking, and a herringbone rosette adds a touch of decoration.

The solid walnut back and sides are a deep chocolate brown and the maple body binding provides a crisp visual contrast. Extra features include a cutaway and a Shadow Nanoflex pickup system with volume and tone control wheels under the soundhole and an output socket in the tailblock.

Almost every acoustic guitar manufacturer tries to tell us that Tusq provides 'superior tone', but many still resort to bone for higher-end models – as is the case with this LV-03E. ↦

GATOR
Cases
TOUR GRADE PEDAL BOARD CASES
FOR UPTO 8 & 14 PEDALS
WITH REMOVABLE
PEDAL BOARD
WWW.FREESTYLEMUSIC.CO.UK

Headphones for Bass?
H850 HEADPHONES
PHIL JONES BASS
www.philjonesbass.com
Phil Jones Bass
High-Performance
Stereo Headphone
H850
YOU BET!
Synergy Distribution Ltd
www.synergydistribution.co.uk
Tel: 0121 -270-6485

## FACTFILE
### LARRIVÉE LV-03E

DESCRIPTION **Larrivée's own 'L' sized electro-acoustic. Made in the USA**
PRICE **£1549 inc. hard case**

BUILD **Solid spruce top, solid Peruvian walnut back and sides, 20-fret set mahogany neck, ebony fingerboard and bridge, compensated bone saddle, bone nut and Ping tuners**
ELECTRICS **Shadow Nanoflex**
LEFT-HANDERS **Yes, no extra**
FINISH **Matt**

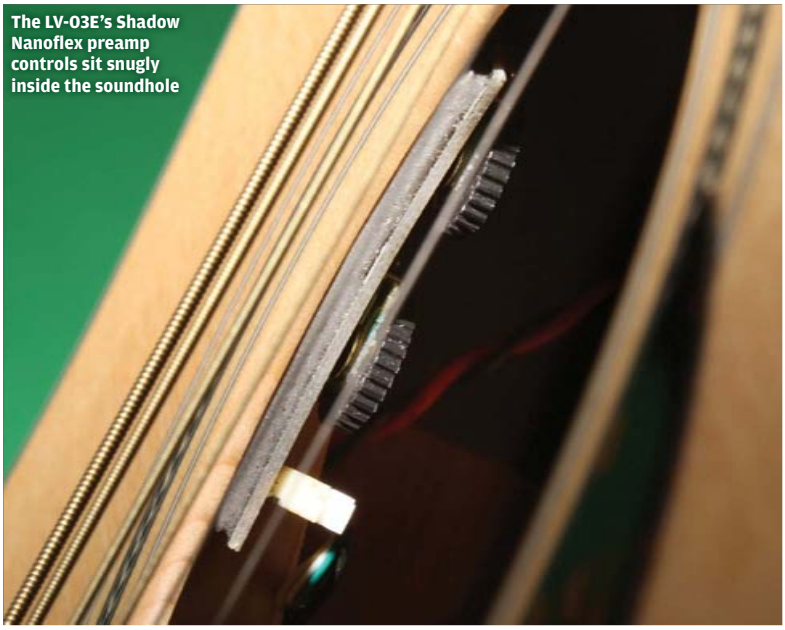
SCALE LENGTH
**25.5"/650mm**
NECK WIDTH
**Nut 44mm**
**12th fret 55mm**
DEPTH OF NECK
**First fret 19mm**
**Ninth fret 23mm**
STRING SPACING
**Nut 39mm**
**Bridge 55mm**
ACTION AS SUPPLIED
**12th fret treble 2mm**
**12th fret bass 3mm**
WEIGHT **2.2kg/4.8lbs**

CONTACT **Sound Technology**
**01462 480000**
**www.larrivee.com**

## Like this? Try this...

**Lowden**
Thomas Leeb
**Featuring a O-sized cutaway body with solid walnut back and sides and a solid sitka spruce top, ebony fingerboard, rosewood bridge, maple binding and a five-piece rosewood/mahogany neck**
RRP **£3309**

**Taylor**
314ce
**A cutaway Grand Auditorium with solid spruce top, solid mahogany back and sides, ebony fingerboard, Taylor Expression pickup system and a hardshell case**
RRP **£1374**


The LV-03E's Shadow Nanoflex preamp controls sit snugly inside the soundhole

## The LV-03E is well-balanced and the extra harmonics give it a chiming quality that make chords bloom

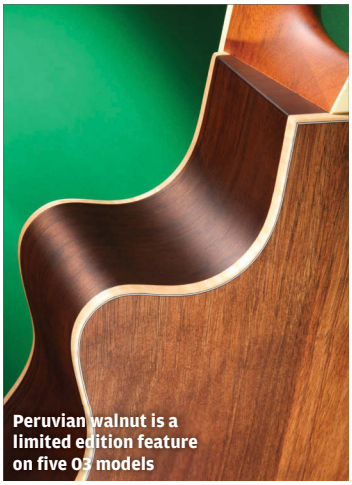
This begs the question – superior to what? Having retrofitted several bone nuts and saddles to Tusq-equipped acoustics, I can report that the sound is different. To many ears, bone has a more solid tone that can be brighter and better-defined. Of course, if the guitar is naturally bright-sounding, this may not be desirable. Having said that, bone is a natural material so it will vary in density and therefore tone, whereas Tusq is entirely consistent. Decent bone is also harder-wearing so the nut slots won't wear down and the saddle won't develop grooves. Either way, few would argue that polished bone looks nicer.

### Sounds

The LV-03E's unplugged tone is more complex than the D-02's, but the volume is more even across the strings. The trade-off is that you don't get quite the same woody low-end thump, but it's a better balance for fingerstyle playing and the LV-03E is far from being light at the bottom end. Both these guitars have ample treble, but the extra harmonics give the LV-03E a chiming quality that makes chords ring out and bloom as notes sustain.

The extra string tension provided by the full 25.5" scale length probably helps both guitars to maintain their definition in dropped tunings. Again the LV-03E coped with low D and C tunings effortlessly, without becoming boomy or losing dynamic energy. The wider neck and string spacing will suit fingerstylists well, but you will need to adjust your technique if you're used to playing more conventional guitars.

The stock onboard pickup system has a limited tonal palette and fairly unremarkable sonic qualities. It's a usable and pleasant enough tone that clearly originates from an undersaddle piezo, and through a full-range speaker system it's somewhat bright and bass-light, although the treble roll-off was able to sweeten the sound.


Peruvian walnut is a limited edition feature on five 03 models

### Verdict

While there may be obvious differences in the 'quality' of the timber, the sound and build quality of the D-02 cannot be regarded as inferior to the LV-03E. Larrivée have made savings rather than compromises to hit a more affordable price, and the result is a fine guitar which offers good value. The LV-03E is a beautiful instrument, although it must be said that we weren't sold on the stock pickup system. Players with regular need of a high quality amplified tone might prefer to order an acoustic-only version and investigate pickup systems that would do more justice to the excellent tone.

| FINAL SCORE | |
|---|---|
| LARRIVÉE LV-03E | |
| **Build Quality** | **18**/20 |
| **Playability** | **18**/20 |
| **Sound** | **19**/20 |
| **Value for money** | **16**/20 |
| **Vibe** | **19**/20 |
| TOTAL | **90%** |

©2013 FMIC. Guild® is a registered trademark of Fender Musical Instruments Corporation. All rights reserved.

# ID:SERIES
PROGRAMMABLE AMPLIFIERS

# HEARING IS

"Top-notch tone and effects quality, with power response

Designed & Engineered
by Blackstar Amplification UK

Guitarist GOLD

ID:60TVP

"The ID's sounds are inspiring and very impressive"

**Guitarist April 2013**

Guitarist CHOICE

ID:100TVP

"Top-notch tone and effects quality"

**Guitarist April 2013**

GUITAR WORLD GOLD AWARD PERFORMANCE

ID:100TVP

"The TVP section is particularly powerful"

**Guitar World March 2013**

Total Guitar BEST BUY

ID:260TVP

"Blackstar promises to rip up the rulebook and deliver a performance that packs a punch"

**Total Guitar March 2013**

# BELIEVING

usually only available from valves... you must try it!”

Nick Guppy, Guitarist Magazine

## Get into a store and try one

www.blackstaramps.com

Guitar Player EDITORS' PICK

ID:260TVP

“Impressive tube-like response”

**Guitar Player April 2013**

Blackstar®
AMPLIFICATION

# VINTAGE VE660VB

Combining visual elements of prewar Gibsons, Washburns and Larsons with modern electronics and a nice price, this Historic Series guitar offers bang for the buck plus an old-timey flavour. Review by **Will Nicholas**

It's hard to identify what started it, but sometime during the early 1990s musical instrument manufacturers realised that they could jumble up various vintage and retro features to create products that were new, yet somehow familiar.

This Vintage model is a case in point, combining a slope-shouldered dreadnought body with a slotted headstock and open-gear butterbean tuners. Given the context, joining the neck at the 14th fret rather than the 12th is a bit of a surprise; however, most players will appreciate having easy access to the octave.

A Gibson 'teardrop' style sunburst finish, yellowed-up ivoroid body binding and a rectangular bridge further enhances this nostalgic look. The matt finish contrasts starkly with the matt finish of the Larrivée guitars also reviewed in this issue. Where the immaculate Larrivée finish almost seems to be integral to the fibres of the wood, the Vintage finish is clearly a separate layer applied over the top. It has sunk into the grain in various places and there are pinholes everywhere, but given the affordable price, it doesn't look bad at all.

The neck is a six-piece mahogany construction with no fewer than five segments forming the heel while the headstock is scarf-jointed with a nicely carved volute and slots. We like the way the slots are squared off at the top end in the vintage Martin style, and they're wide enough to allow the strings to reach their respective tuner shafts without touching the sides. As good as they look, slotted headstocks do present some practical difficulties when changing strings; it's not too bad once you get the hang of it, but it can be tiresome when using vintage-style round core strings that must be tuned to pitch before the excess is cut off.

Rosewood is used for the peghead overlay, the fingerboard and for the bridge – a 'straight' design that's a dead ringer for an early 20th century ➔

Slotted headstock with open-gear tuners and a 43mm nut

Ivory-coloured binding sets off the laminated mahogany back and sides

## The VE660VB has a slope-shoulder body plus a slotted headstock and, surprisingly, a 14th fret neck join

## FACTFILE
### VINTAGE VE660VB

DESCRIPTION
**Dreadnought sized acoustic guitar. Made in the Far East**
PRICE **£299**

BUILD **Solid spruce top with laminated mahogany back and sides, mahogany neck, 20-fret rosewood fingerboard, open-gear machineheads**
ELECTRICS **Fishman Sonicore undersaddle piezo and Fishman Acoustic Matrix VT preamp**
LEFT-HANDERS **No**
FINISH **Matt sunburst**

SCALE LENGTH
**25.5"/648mm**
NECK WIDTH
**Nut 43mm**
**12th fret 53mm**
DEPTH OF NECK
**First fret 19mm**
**Seventh fret 22.5mm**
STRING SPACING
**Nut 37mm**
**Bridge 54mm**
ACTION AS SUPPLIED
**12th fret treble 2mm**
**12th fret bass 2.5mm**
WEIGHT **2.1kg/4.6lbs**

CONTACT **JHS**
**01132 865381**
**www.jhs.co.uk**

## Like this? Try this...

**Fender**
California Series
Kingman SCE 3TS
**Cutaway laminated mahogany body with a solid spruce top, scalloped X bracing, C-shaped vintage maple neck, rosewood fretboard, Fishman Aero pickup system with active preamp with integrated tuner, three-tone sunburst**
RRP **£386**

**Blueridge**
BG-40
**Another slope-shouldered dreadnought with a solid AAA sitka spruce top, mahogany back and sides, mahogany neck, rosewood fretboard, gold hardware, gloss vintage sunburst finish... but no pickup**
RRP **£368**

**Epiphone**
1964 Texan
Limited Edition
**A solid spruce top and solid mahogany back combine with laminated mahogany sides, a mahogany neck, rosewood fretboard, parallelogram inlays, tortoiseshell pickguard, nickel hardware, Shadow Nanoflex pickup and Shadow Sonic soundhole preamp system, and a vintage cherry burst finish**
RRP **£273**

Vintage's Historic Series also offers the OM-style VE440VB and the Gibson L1-inspired VE880VB

## Delicate and refined doesn't come into it, but if you prefer a bold and forceful sound then the VE660VB delivers

Washburn bridge. The fingerboard itself has a glossy sheen that may indicate the presence of some type of coating. The logo and all the markers appear to be maple inlays, but the best bit has to be the faux soundhole binding. It's very 1920s, in a Larson Brothers sort of way, and looks so good that I always wonder why more builders don't do it.

The back and sides are laminated mahogany but the top is solid spruce. An amber centre always makes any colour variations harder to spot, and there's just a hint of faded red as it transitions into the brown/black around the outside edges. All in all it looks pretty fine, and the mahogany sections and maple heel cap are clear finished.

Considering the price, the stock pickup system is a real bonus. A Fishman Sonicore undersaddle piezo feeds a Fishman Acoustic Matrix VT preamp. The controls are located just inside the soundhole, and the plate that accommodates the jack socket and a battery compartment is located under the lower bout.

The little notch just above the volume control is a clever feature. You can hook your finger under the soundhole and slide it over until you feel the notch, then make a volume adjustment without touching the tone control by accident.

### Sounds

The VE660VB produces a loud, well balanced and enjoyable dreadnought tone. It's not as deep in the bass as some, but this allows a more even string-to-string balance with forward mids and crisply defined trebles. The medium-depth U-profile neck and jumbo frets provide a very comfortable and familiar playing feel.

Delicate and refined doesn't really come into it, but if you prefer a bold and forceful acoustic sound with lots of drive and a bit of bite then the VE660VB certainly delivers. There's a touch of midrange honk which adds character in a blues and roots style, and also helps fingerpicked parts to come over cleanly. I also whiled away some time playing bottleneck in open D, finding the VE660VB to be a very authentic sounding performer.

The VE660VB's tone is direct and up front, so the pickup system is presented with less of a challenge than it might be with an all-solid guitar. Even so, aside from a slightly dominant B string, the Fishman does a decent job of capturing this guitar's sound, with a high output level, impressive feedback resistance and a very useable tone control.

### Verdict

Visually and sonically the VE660VB has vibe in abundance. It's fun and easy to play and comes with a decent pickup system. It won't charm everybody, but if you want to stand out from the crowd then it's well worth checking out.

Well-chosen touches include a '20s style bridge and soundhole binding

The Fishman Acoustic Matrix VT offers easy thumbwheel tone and volume adjustment

**FINAL SCORE**

| VINTAGE VE660VB | |
|---|---|
| **Build Quality** | **16**/20 |
| **Playability** | **16**/20 |
| **Sound** | **15**/20 |
| **Value for money** | **16**/20 |
| **Vibe** | **19**/20 |
| TOTAL | **82%** |

# Forsyth

Your Complete Music Store in Manchester, since 1857

**D'AQUISTO SOLO**
**Second hand £2300**
Beautiful condition.
Japanese made with
K&K pickup & case.

Discover Forsyths.

**www.forsyths.co.uk/guitar**

Call: 0161 834 3281 extension 606

**Acoustic guitars:**
British Acoustic Specialists:
**Atkin, Brook, Patrick James Eggle, Fylde, Dave King, Lowden, Moon.**

We Are a Martin Heritage centre and Westside Custom Centre

Maton, Stonebridge, Faith, Guild, Seagull, Simon & Patrick, Crafter, Aria, Alvarez.

12-strings, resonators, acoustic basses & baritones. Second hand & vintage.

**Classical Guitars:**
**Burguet, Ramirez, Sanchez, Asturias, Guitars JC, Höfner, Godin**. Flamencos, small-bodied, electros & much more.

Student Classical Guitars:
Admira, Valencia, Raimundo, Aria. Small sizes & student packs available.

Guitar Repairs:
A full range of repairs & modifications.
Call us for advice or a quote.

**Folk instruments:**
Ukulele specialists:
A huge range of sopranos, concerts, tenors, baritones & banjoleles by **Martin, Uluru, Risa, Kala, Lanikai, aNueNue, Lani, Puka, Korala** etc.

Mandolins by **Fylde, Moon, Stonebridge, Eastman** etc. Mandolas, bouzoukis etc.

Banjos, electric violins & double basses.

**Electric guitars:**

One of the best selections of **Rickenbacker** in the UK.

**Fender USA dealer**, a large range of electric guitars and basses in stock.

**Gordon Smith, Maton, Gretsch, Guild, Godin, Höfner, Italia, Aria, Squier.**
Lap steels, amps, strings, parts & accessories.

**Strings & Orchestral Instruments - Full range of violins, violas, cellos, basses.**
Comprehensive string repair service.
Excellent selection of woodwind & brass.

**Any enquiry, big or small, give us a call!**

**STONEBRIDGE**
**DS-23-CR12**
~~£1999~~ **£1635**
Lush 12-string from the brilliant Czech Luthiers.

More than 150 Years of expertise in musical instrument retail. Spacious city centre location, 15,000sq ft spread over five floors. Extensive range of strings, brass & woodwind, acoustic pianos, digital pianos & keyboards. Huge sheet music department. Vinyl, DVDs, CDs & software. Piano tuning & servicing. Insurance valuations & more.

**www.forsyths.co.uk/guitars**

**Forsyth Brothers Ltd, 126 Deansgate, Manchester M3 2GR**
**0161 834 3281 ext. 606 guitars@forsyths.co.uk**

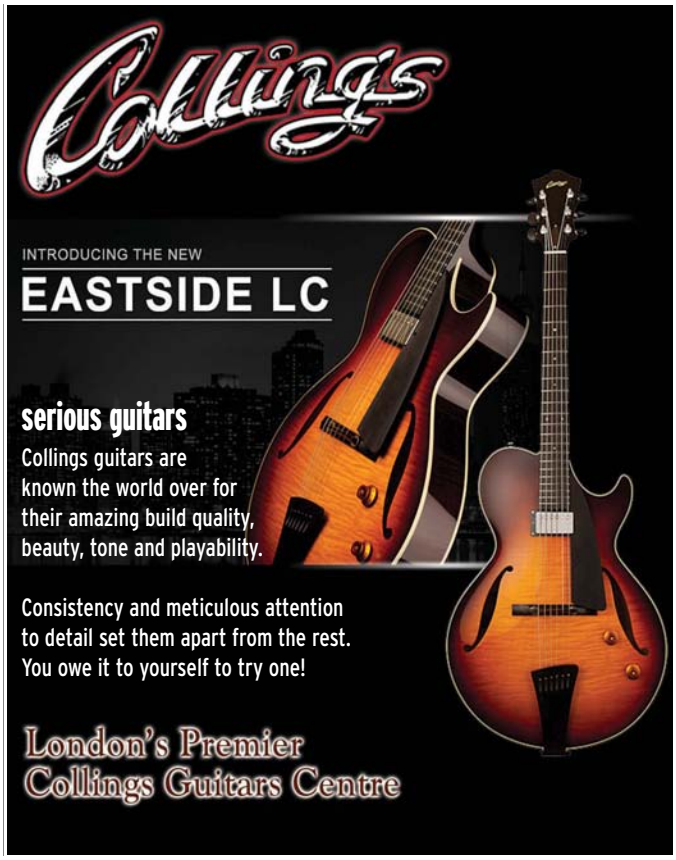
@ForsythMusic Forsyths.Music.Shop

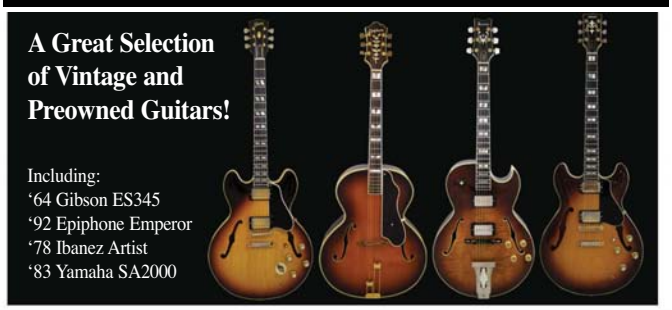
---

LONDON'S PREMIER SPECIALIST GUITAR STORE

# IVOR MAIRANTS MUSICENTRE

Since 1962



FULL RANGE OF GUITARS AND ACCESSORIES FROM:

Brook, Tanglewood, Guild, Ivor Mairants, Eastman, Jose Ramirez, Elysian, D'Aquisto, Kohno Sakurai, Fender, Larrivée, Vintage, Veillette, Henriksen, Atkin, Fret-King, Amalio Burguet, MOON, Danelectro, Manuel Rodriguez, Blackstar

56 RATHBONE PLACE, OFF OXFORD STREET, LONDON W1T 1JT.
TEL: 0207 636 1481 FAX: 0207 580 6272 • E-MAIL: info@ivormairants.co.uk

**www.ivormairants.co.uk**

# BREEDLOVE

## Passport B350/SMe-4 Acoustic Bass

With acoustic music gone mainstream once again, it's a fine time for bassists to make sure they will fit in when it comes to image as well as sound. Review by **Gareth Morgan**

It's easy to imagine that the surge in interest in acoustic basses over the last four or five years is simply down to our adoption of the romantic notion of playing music outdoors on the metaphorical porch. The more practical minded will point to the improvements in design and build quality, which have led to more reliable, better-sounding instruments – or to the fact that, after years of loitering on the periphery, those seeking to play low notes have finally come to see the acoustic bass as a legitimate tool that can serve some valuable musical purpose. While these instruments aren't geared towards every style of music, you can certainly practice on them with or without the aid of amplification.

Breedlove was established as a going concern by Larry Breedlove and Steve Henderson in 1992 in Bend, Oregon. In 1994 Larry's brother Kim joined the fold and he remains with the company to this day, the sole survivor of the original trio and Breedlove's master luthier. Breedlove offers a wide range of acoustic guitars, both with and without cutaways; the handbuilt models retail in excess of £7000, but the Passport line comprises a selection of more affordable instruments made in Korea, and this includes the B350/SMe-4 bass we're looking at this month.

Cutaway gives excellent upper fingerboard access

Pointy headstock adds the familiar modern Breedlove touch

### The laminated sapele and solid sitka spruce-topped cutaway B350/SME-4 comes from the affordable Passport line

It's a cutaway model, with a solid sitka spruce top with a pleasing grain pattern enriched by the semi-gloss finish, outlined by black binding and decorated by an attractively simple nine-ring soundhole rosette. The back and sides – framed by black binding – are made from laminated sapele. While it isn't as big as some acoustic basses, the B350's body is still a fair size, just under 390mm from top to bottom of the rear bout. Add to this a depth of 120mm and you've got a fairly bulky instrument. Still, a large chamber is required for practical acoustic volume and tone, and you get used to it pretty quickly.

The neck is made of three pieces of nato and set into the body. ➔

### FACTFILE

**BREEDLOVE PASSPORT B350/SME-4**

DESCRIPTION **Hollowbody bass. Made in Korea**
PRICE **£725**

BUILD **Solid sitka spruce top, sapele back and sides, set-in nato mahogany neck with medium nickel frets on a rosewood fingerboard. Closed gear mini-tuners and rosewood bridge with ToneStone saddle. Chrome hardware**
ELECTRICS **Active with undersaddle piezo transducer, Volume, Low and high controls and onboard chromatic tuner**
LEFT-HANDERS **No**
FINISH **Natural satin only**
RANGE OPTIONS **None**

SCALE LENGTH
**32"/813mm**
NECK WIDTH
**Nut 42.5mm**
**12th fret 57mm**
DEPTH OF NECK
**First fret 23mm**
**12th fret 26mm**
STRING SPACING
**Nut 11.5mm**
**Bridge 20mm**
ACTION AS SUPPLIED
**12th fret treble 2mm**
**12th fret bass 3mm**
WEIGHT **2.61kg/5.75lbs**

CONTACT **Rosetti**
**01376 550033**
**www.rosetti.co.uk**

## Like this? Try this...

**Washburn**
AB10
**A slim-bodied, fairly electro-orientated acoustic bass with distinctive slotted soundholes and a full 34" scale neck**
RRP **£449**

**Boulder Creek**
EBR6-4N
**Big-bodied and full-scale, made of laminated koa with an offset soundhole and a soundport on the upper bout. Plugged-in sound retains an acoustic feel**
RRP **£747**

**Bass Collection**
Electro-Acoustic Bass
**A super-affordable entry-level full-scale cutaway acoustic bass guitar with a solid spruce top and a preamp with four-band EQ and a tuner**
RRP **£199**

At first glance the profile looks a little on the chunky side, but in practice it sits snugly under the hand. The headstock is Breedlove's familiar narrowing oblong with a triangular protrusion, faced in black with a squiggly company logo and four sealed chrome tuners.

The 32"/813mm scale may initially feel slightly compressed if you're used to the full 34", but it gradually gets easier and more fun to deal with. The rosewood fingerboard carries 22 expertly-seated medium nickel frets, while the dot markers are adjacent to the E string below the octave and beneath the G string from the 12th fret upwards. If this sounds a bit confusing, there are also conventionally-sited white dots along the top edge.

The bridge is carved from rosewood, with a one-piece white ToneStone (plastic composite) saddle. If you want to adjust the neck relief, the truss rod is accessed via the soundhole. Mission control – namely Breedlove's Passport Tuner VTC preamp – is located on the top of the front bout and is hooked up to a piezo pickup located beneath the saddle. The SMe's jack socket operates both as the rear strap button and as a location for the 9v battery compartment. As well as an easy-to-use chromatic tuner, the preamp also offers a volume and two tone controls: Low, which enables 'boost or cut to low frequencies over a broad range', and High, which 'will adjust the upper (higher) frequency ranges'.

Nicely cross-silked solid spruce top with a pinless string-through rosewood bridge

## Sounds

The Breedlove has a big, bright acoustic tone. In many ways it's the antithesis of a true upright as there's minimal thud, plus a piano-esque quality to the lower strings and sparkling definition in the second octave. If anything it's a little on the bright side, but remember, it's a brand-new bass with brand-new strings (D'Addario 170s, which are designed to be bright-sounding) and the tone will surely calm down once you get a bit of sweat into them. The plus side of this is plenty of volume and projection for unplugged practising and jamming.

Plugging in gives a pretty accurate reproduction of the acoustic sound, although it's gnarlier, with more grit. Concerns about the G string being overly brittle prove unfounded – there's an aggressive snap here but just enough substance behind it – and generally the SMe is evenly responsive across the neck with a decent mix of solidity and clarity together with a suggestion of high-mid honk.

If the SMe seems already bright and lively enough then you should refrain from boosting the High control; you lose some depth, the nasal honk increases, and the G string tone becomes much harder. Taking the opposite course by boosting the Low knob is a different matter: you get a smoother sound where notes retain plenty of definition and growl in the lower registers but are rounder without the slightly synthetic-sounding spikiness. It's altogether more natural sounding.

At the bottom end, the Low control is superbly well-attenuated; boosting level induces a fatter sound that just about gets the fixtures and fittings rattling without ever reaching overload. Combine full boost with full cut to High and you've got a rootsy sound that will work in blues or melodic pop/rock or retro soul. With High flat, the sound is big, ballsy and aggressive, a road you should choose to travel for contemporary rock or even funk.

**The Breedlove isn't too unwieldy and the medium scale helps you get around, but the sound still has plenty of projection**

Basic onboard preamp with Volume, High, Low and a tuner

## Verdict

The Breedlove is a very nice instrument, and certainly well put together. It isn't as big or unwieldy as many acoustic bass guitars, and the medium scale really helps you get around, but the unplugged sound is still big with plenty of projection; if the distinctively lively, chiming tone isn't for you, then opting for different strings could work wonders. There's a fair amount of choice in this price bracket, but the stylish Breedlove offers enough to justify your investigation.

**FINAL SCORE**

| BREEDLOVE PASSPORT B350/SME-4 | |
|---|---|
| **Build Quality** | **18**/20 |
| **Playability** | **16**/20 |
| **Sound** | **17**/20 |
| **Value for money** | **16**/20 |
| **Vibe** | **17**/20 |
| TOTAL | **84%** |

## Best seller made better

You may already know our best-selling Studio Pro model for its extraordinary clean headroom. Our new Studio Pro Plus adds foot-switchable expansion control and tremolo. The new expansion control allows an adjustable EQ bypass to the clean channel. This expansion function increases gain on the front end. 22W-35W-50W combo and head with 6V6 power tubes on the 22W, 6L6 on other versions. Combos come stock with 8 OHM Celestion Creambacks with optional 12-65B, and Celestion G12-65 upgrade on request.

*Studio Pro Plus*

A
PREMIER BUILDERS GUILD
BRAND
www.two-rock.com

# LWA 1000

## PURE POWER

## 1000 WATTS

**1000 WATTS 4 OHM | 500 WATTS 8 OHM**

**WEIGHT 5.95 LBS**

**SIZE 10.6 X 3.86 X 5.75**

*CLASS A LOW NOISE PREAMP / CLASS D POWER AMPLIFIER*
*2 INPUTS FOR ACTIVE OR PASSIVE BASSES*
*INDEPENDENT GAIN CONTROL WITH A SEPARATE MASTER VOLUME*
*INDIVIDUAL 4-BAND EQ WITH /- 12DB OVER EACH BAND -*
*BASS 60HZ LOW MID 800 HZ HIGH MID 2.5 KHZ TREBLE 10 KHZ*
*INDIVIDUAL ADJUSTABLE COMPRESSOR WITH BYPASS FUNCTION*
*MUTE SWITCH FOR EACH CHANNEL, SELECTABLE FROM EXTERNAL FOOTSWITCH*
*LINE LEVEL OUTPUT*
*DI OUT (BALANCED, XLR) WITH GROUND LIFT SWITCH*
*FX LOOP*
*LOCKABLE COAXIAL/QUARTER INCH TS COMBO SPEAKER CONNECTOR*
*HEADPHONE OUT (STEREO) WITH INTEGRATED HEADPHONE AMPLIFIER*
*AUX STEREO-INPUT, MINI JACK FOR CONNECTING MP3 PLAYER, CD PLAYER ETC.*
*BLACK OR SILVER FACE: BLACK HOUSING WITH BUBINGA SIDES*

FSC www.fsc.org FSC® C105987

EMAS

DIN 14001
DIN 18001

ISO 50001

ClimatePartner°
climate neutral
Instrument | ID: 11117-1212-1002

## WARWICK AMPLIFICATION

THE FIRST CARBON-NEUTRAL COMPANY IN THE MUSIC INDUSTRY - FAMILY OWNED - SOLAR POWERED - SUSTAINABLY MANUFACTURED IN A GREEN ENVIRONMENT

WWW.WARWICK.DE - WWW.WARWICK-DISTRIBUTION.DE - WWW.FACEBOOK.DE/WARWICKFRAMUS

# ASHDOWN

## CTM-15 15W Tube Bass Amp

Ashdown's super-compact all-valve head looks to be just the ticket for both the recording studio and intimate gigs. Review by **Gareth Morgan**

Ashdown Engineering was founded in 1997 by Mark Gooday after leaving Trace Elliott, where he'd been a chief engineer and manager. Bassists were immediately drawn to the cool styling, and the amps rapidly became the weapon of choice for many high-profile bassists. The ultra-reliable solid-state units have now been augmented by a line of all-valve heads, and this month we're running the microscope over the cute and compact CTM-15.

Made in China, the CTM is presented in a multi-vented 1.6mm mild steel chassis with a textured, black splatter, multi-layered powdercoat finish. 'Tube bass amp' means there are real valves in there, one ECC83 at the preamp and two EL84s on the output, which should provide warmth or can be cranked for distortion. At 235mm wide, 140mm high and 155mm deep it's about the size of a large, old radio, and while 4.6kg/10.1lbs isn't heavy, a padded gigbag is provided, with a shoulder strap to lighten the load. There's a handle slot on the left-hand side that, provided you don't stick your fingers in too far, is a further aid to portability.

The face of the Ashdown CTM-15 is even more reminiscent of an old '50s wireless, with a wave-pattern grill, the expansive Ashdown 'wings' logo and a single line of Davies 1510-style pointer knobs. As well as Gain and Master volume, the main interest is provided by the Bass, Middle and Treble controls. The amp possesses an old-school passive tone control, so there isn't cut or boost as we know it in dB; it works via something called capacitive reactance. The familiar Ashdown VU meter is all present and correct on the bottom right-hand side, and the only other facility of note on the back panel is a pair of Speaker Out jack sockets.

### Sounds

If you're a fan of the kind of EQ that can radically cut and boost tone levels, plugging into this amp will be a bit of a rude awakening – especially if you roll back all three tone controls, as you'll get no sound out of it at all. A good place to start is with the EQ and Master at halfway and Gain about a quarter. This produces a sound with just a little grit that's warm – with a beautifully even response – plus growling lows and a punchy midrange. There's a bright sheen and plenty of bite, but the D and G strings are still plenty fat and full. It's a great instant live sound. In fact, this setting is so pleasing that you probably won't want to go anywhere else in a tonal sense, other than via your instrument's tone controls. However, you can get more thud by cutting Treble and Middle and boosting Bass to the full, and more punch'n'stature by similarly isolating Middle, although maximum Treble produces a wiry tone where you hear every fret and position shift.

On top of that, there's the overdrive option. Just wind up the Gain and you find yourself swimming in a rich, chocolatey morass with varying degrees of spite, depending on the Gain level.

It's lots of fun – and did we mention how loud this amp is? Ignore the 15W tag in your judgment of volume, as with a reasonable cab (we used Ashdown's excellent MiBass 12), you can easily do a small gig or cover most rehearsals.

### Verdict

As well as being cute, the CTM-15 is an excellent amp. Adaptability is not the aim; it's all about getting a great fundamental tone. Ashdown markets this as a recording amp, and though it's a fine way of getting a classy valve sound for little outlay it's more than loud enough for rehearsals, small gigs or live situations where the PA takes the strain. It may not end up being your main workhorse amp, but it may just be the one you have the most fun with.

### FINAL SCORE

| ASHDOWN CTM-15 | |
|---|---|
| **Build quality** | **18**/20 |
| **Versatility** | **16**/20 |
| **Sound** | **17**/20 |
| **Value for money** | **16**/20 |
| **Vibe** | **19**/20 |
| TOTAL | **86%** |

### FACTFILE

**ASHDOWN CTM-15 15W TUBE BASS AMP**

DESCRIPTION **15W tube amplifier head in a 1.6mm mild steel chassis. One ECC83 valve in preamp stage and two EL84's at the output. Made in China**

PRICE **£350 with gigbag**

CONTROLS **Gain, Bass, Middle, Treble and Master Volume controls. Single input and two Speaker Out jack sockets**

RANGE OPTIONS **CTM 100, 100W all-valve head, £1299; CTM 300, 300W all-valve head, £1999**

CONTACT **Ashdown 01245 441155 www.ashdownmusic.com**

### Like this? Try this...

**Ampeg**
Micro-CL Mini Stack
**There are no valves inside this baby amp, but it looks like a classic Ampeg and sounds pretty fine too**
RRP **£435**

**Genz Benz**
Streamliner 900
**A really good-sounding downsized hybrid unit with three 12AX7 valves that have enough influence on the tone to be worth their place on the circuitboard**
RRP **£802**

HOOKED ON CLASSICS

# WILLING AND STABLE

**Tone, weight, looks, comfort, neck feel... many and varied are the reasons that we adore a guitar, but one crucial quality often gets lost in the mix. Phil Harris reminds us of a factor that can often send a guitar to the block**

Some guitars can be put in a case for years, and they'll still be in tune when you take them out; with others, you can put on a stand for 10 minutes and when you pick it up again you'll swear that a three-year-old had messed with the machineheads while your back was turned.

As any guitar player will tell you (from bitter experience), a guitar can be great to look at and sound wonderful, but if your beloved instrument can't stay in tune for very long then your life can get extremely frustrating. In fact, certain guitars make you tempted to do your best Pete Townshend impersonation.

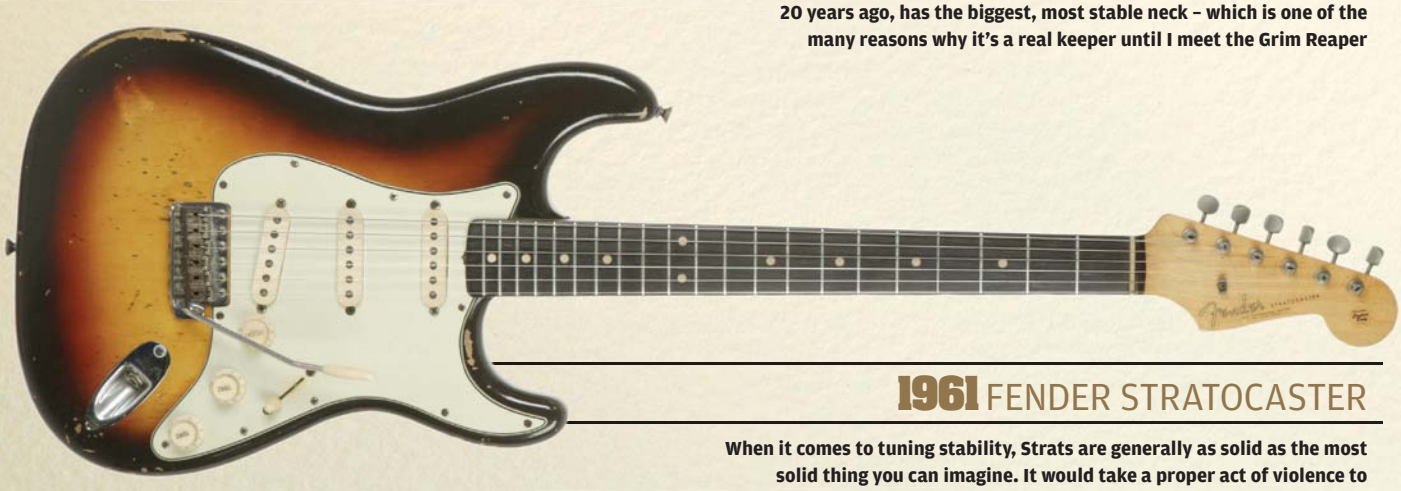
**'If your beloved instrument can't stay in tune for very long then life can get extremely frustrating'**

As a pro player all my main guitars were structurally sound – you could throw them against the wall and they'd stay in tune. However, back in 1973 I bought a '63 SG Special that I loved. However, the tuning problems needed to be addressed, and I spent a lot of time trying to work out how players such as Clapton and Santana managed. As they were using Grover Rotomatic kidney-buttoned machineheads, I duly put Grovers on mine. Apart from making it look better, it didn't make a bit of difference.

So when investigating tuning stability, of course you should check all aspects of the machineheads. However, you should also check out other aspects – especially the neck. If it has a tendency to 'wander' then you'll need to get it sorted, or select another guitar.

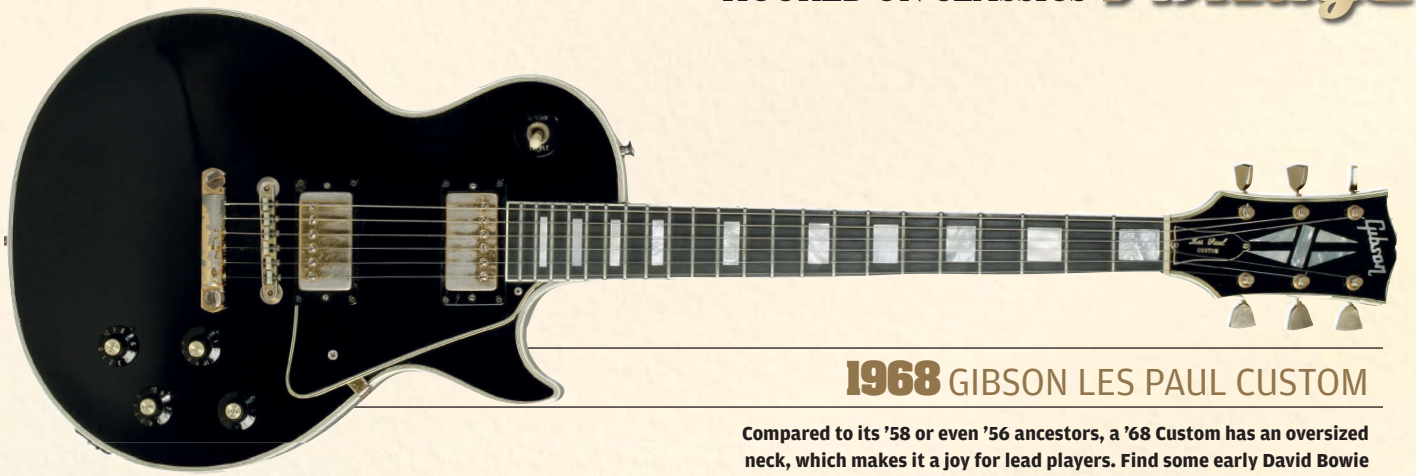
## 1969 DAN ARMSTRONG

**The first Dan Armstrong I bought in 1972 had the thinnest neck of the three types that were made, and it had lots of 'wander'. This one, bought 20 years ago, has the biggest, most stable neck – which is one of the many reasons why it's a real keeper until I meet the Grim Reaper**



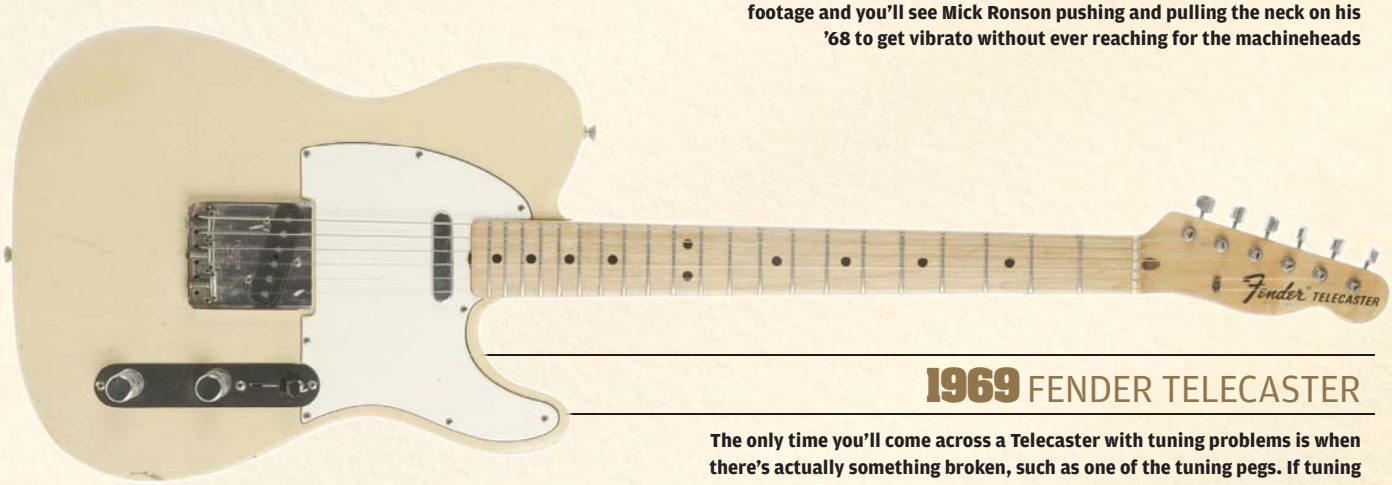
## 1961 FENDER STRATOCASTER

**When it comes to tuning stability, Strats are generally as solid as the most solid thing you can imagine. It would take a proper act of violence to destabilise this one, and it's not a course of action I'd recommend**



## 1968 GIBSON LES PAUL CUSTOM

**Compared to its '58 or even '56 ancestors, a '68 Custom has an oversized neck, which makes it a joy for lead players. Find some early David Bowie footage and you'll see Mick Ronson pushing and pulling the neck on his '68 to get vibrato without ever reaching for the machineheads**

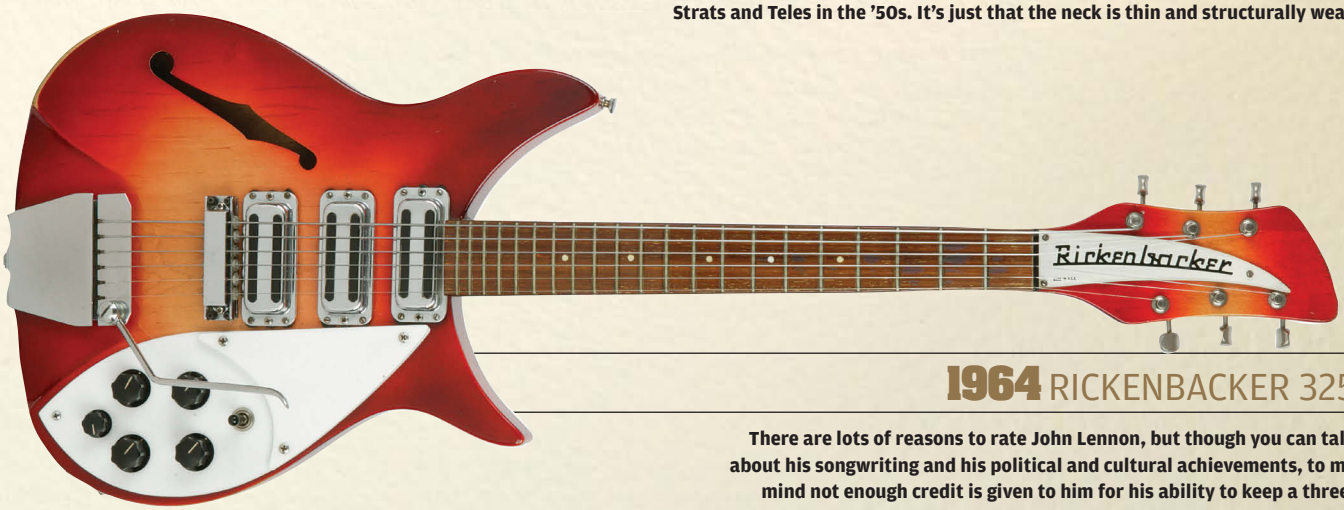



## 1969 FENDER TELECASTER

**The only time you'll come across a Telecaster with tuning problems is when there's actually something broken, such as one of the tuning pegs. If tuning stability is your number one priority, then look no further than a Tele**

## 1962 GIBSON SG JUNIOR

**Play this one in your living room or in the studio, and it's wonderful. Play it on stage, though, and the tuning problems of many SGs can be a real challenge. What's more, it's not down to the machineheads – it's got the same Kluson gearing Fender used on Strats and Teles in the '50s. It's just that the neck is thin and structurally weak**




## 1964 RICKENBACKER 325

**There are lots of reasons to rate John Lennon, but though you can talk about his songwriting and his political and cultural achievements, to my mind not enough credit is given to him for his ability to keep a three-quarter scale Ricky in tune. The necks can move faster than Usain Bolt!**

Music is Our Passion

th•mann

www.thomann.de

THE BISHOP OF DENMARK STREET

# FUTURE PROOF VINTAGE

Love fine old guitars? In the first of a series, **Sid Bishop** offers a personal view on which ones will prove faithful playing companions and maybe even make a little extra dosh somewhere down the road

A lot of you guitarists out there would willingly sacrifice most of your remaining teeth to build a collection of rare, fascinating, and valuable guitars, similar to those often featured in the pages of this magazine. This article is the first in a series covering that very subject, and hopefully it will provide you with some advice, guidance and the odd priceless little nugget of relevant history. So if you're sitting comfortably, here we go with number one, and this month we will be looking at the Fender Telecaster, the Gibson ES335, and Rickenbacker semi-acoustics.

The dear old Telecaster is the oldest surviving, and currently available, solidbody guitar, first marketed in 1950. It is therefore 63 years old. The proof of the timelessness of this design is that it has persisted for so long and is still selling in truckloads, and I'm confident it will still be selling well in another 63 years. From an ergonomic viewpoint the Telecaster is guitar perfection, and it still efficiently does the job it was designed to do in the late 1940s by the genius who was Leo Fender. The Tele still looks pretty cool, too; it hasn't dated in any way, and that in itself is something quite extraordinary. Take a look at some 63 year old furniture or a few 63 year old cars, and see if the same applies.

Should you collect them? Bloody right you should! Even if you don't happen to be a particularly prolific guitar accumulator, you should certainly have at least one. As a good friend recently reminded me, 'Everybody needs a Telecaster'. Any attempt on my part to compile a list of famed Tele users would be futile, as I really can't think of any big-name guitar player who hasn't slung one round his shoulders at some point in his (or her) career. For that reason alone they will always trade well, and are worth investing in.

Leo Fender had made a handful of prototypes in 1949, and probably even the year before (features of which have been incorporated into the recent Cabronita model) but production proper didn't commence until 1950. Originally christened the Broadcaster, it was soon renamed Telecaster following a lawsuit from the Gretsch company who already used the Broadcaster name, and most experts believe that around 200 Broadcasters were made. Guitars that were produced during the Broadcaster/Telecaster transition period bore merely a Fender logo and carried no model name. These are referred to as 'Nocasters'.

The Telecaster went on to be produced in many varieties. We have seen thinline semi-acoustic versions, humbucker-equipped versions, three-pickup versions, bound-edge Customs, and the single pickup Esquire model, amongst others. There have been maple necks, rosewood fingerboards, bodies of ash, alder and various other tonewoods, even a solid rosewood option. Furthermore Fender churned them out utilising every finish imaginable, even floral and paisley!

Initially Teles were made solely in the USA, but in more recent years they have also been

**'The proof of the Telecaster's timeless design is that it is still selling in truckloads. I'm confident it will still be selling well in another 63 years'**

**Pure and purposeful: a '57 blonde Tele, a sunburst '68 with veneer rosewood board and pearl dots, and a 1984 US 1952 reissue**

Left to right: a Gibson EB2 from 1959, a 1961 ES-345, and a modern-day ES-339. Below, the collectors' dream, a '59 blonde ES-335

**'The house is on fire and you can only take three things with you. Faced with that choice, I'd take my Gibson 335, the wife, and one of the twins'**

made in Mexico and Japan. Which are most collectable? Well, although the secondhand prices of Japanese and Mexican models appear to hold up reasonably well on the open retail market, 'Americans' will always accumulate more value as the years roll by, and as you might expect, the older the better, certainly from an investment point of view.

Some collectors might specialise in custom colour examples, or those from a specific decade. I also know guys who will seek out one prime example from every single year of manufacture, and as a better one comes along they will sell on the old one. You could, of course, simply buy those you like. Even successfully locating a guitar from the earliest few years of production would be quite a coup in itself these days, and one must make due allowance for the many thousands of pounds it will inevitably cost if it's the genuine article.

Sadly the days of trawling round American pawnshops and picking up as many as you can carry home for $100 or $200 a pop are long gone (been there, done it, got the T-shirt), and starting a collection nowadays could require a substantial initial investment, especially if you're targeting '50s examples. Assuming therefore you haven't just won the lottery, my advice would be to just go out and buy almost *any* secondhand Telecasters, but with an eye on the future I would perhaps select guitars with scarcer finish options and would certainly avoid those that had any repair work, or had been refinished or modified in any way. If you stuck to that strategy you couldn't really go far wrong, and in the fullness of time their value is fairly likely to increase.

I am surprised to observe that even guitars dating from the '80s are now classed by some as 'vintage collectables' and are fetching prices several times what they would have been sold for brand new, which was not really that long ago. If that trend continues and you went around now buying used guitars that might have been made in the '90s, in another 30 years or so they too will be 'vintage' and may well be going for a lot of money. More importantly, you will have a very nice choice of guitars you can use at your next gig.

We'll now move on to Gibson's famed ES-335. The house is on fire and you can only take three things with you. What will they be? Faced with that choice, I'd take my 335, the wife, and one of the twins. Why? The 335 is probably the most versatile guitar of all, and you can't survive without one for too long.

Introduced in 1958, it was designed to overcome several fundamental problems, specifically the feedback usually associated with full-bodied jazz guitars, and the often rather dull response common to solids. What the 335 bought to us was a semi with a feedback-defeating block running through it, with the pickups and wiring normally fitted to the Les Paul Standards and Customs. In one stroke of genius we had a guitar which could be played loud, but still had a full woody tone with bags of sustain.

So spectacularly successful was the basic formula that a whole family of related models followed, and indeed continue to do so to this day. The 345 was similar to the 335 structurally but equipped with a six-way Varitone switch, stereo wiring, and different fretboard inlays. The more luxurious 355 also came along, available in stereo or mono versions. There was also the 330, fully hollowbodied, with either one or two P90s.

By 1959 Gibson had purchased Epiphone, and commenced producing those guitars on the same Kalamazoo production line, mirroring Gibson models. These included the 330-alike ↦

An early Rickenbacker 330 from 1958, a '68 360F, and a 1969 model 381. Below: an Epiphone Riviera

## 'For some reason Epiphones have never been as saleable as their Gibson sisters, but their desirability has increased over the past decade'

Casino, and the Riviera, much played by blues legend Otis Rush, and the Sheraton. Incidentally, there were 12-string versions of both the 335 and the Riviera. All Epiphone slimline semis, other than the Casino, were equipped with the smaller humbuckers.

For some reason Epiphone guitars have never been quite as saleable as their Gibson sisters, and I recall that they often unfairly languished on shop walls for long periods. I'm pleased to observe that this is now changing, and desirability has considerably increased over the past decade or so. For that reason they are very collectable indeed from an investment point of view, and might still be discovered here and there at relatively sensible prices – probably not for much longer, though. A passing mention should also be made of the Epiphone Al Caiola, similar to the Riviera and named for a well-known jazz guitarist of the era, and the Epiphone Professional, wired in such a way that it could only be used with its own dedicated Professional amplifier. As guitars have outlived amplifiers, most of these will have since been modified for conventional use. These two are for the completists and best avoided by the speculative collector, as they're just too quirky.

Further models were added to the series as years passed, some highly sought-after, others less so. There was a bass, the EB2 (the Epiphone equivalent being the Rivoli), and the EB2D double pickup variant. An experimental six-string bass also enjoyed a very brief outing, designated the EB6, though that designation was later recycled for an SG-bodied version. There was a 335 'Trini Lopez' model, with diamond-shaped soundholes and a single-sided headstock. This is the guitar much favoured by Dave Grohl, and it has been recently reissued.

The 1970s witnessed a few further variations on the theme. The short-lived Crest appeared in 1970, and the budget-priced 315, 320 and 325 slightly later. These were made during the period when Gibson were under Norlin's ownership. Norlin went on a cost-cutting spree, and consequently many players and collectors may inform you that these aren't the best guitars ever made. In spite of this prices may rise, as anything bearing the 'magic word' is quite likely to do. By the early '70s, all Epiphone production had been shifted to Japan.

There was a deep, hollow-bodied version of the 335, the ES150 – more a double cutaway ES175, really – and a coil-tapped version of the standard 335 appeared briefly in the 1970s, the ES347, distinguished by its extra toggle switch. Recent years have seen the advent of the 336 and 339, basically the same as the well-established 335 but with a smaller body, and a broadly similar 390 equipped with small humbuckers appeared in 2012. Gibson even recently produced a limited run of ES335s equipped with P90s!

Which are most collectable? Historically the simple 335 has tended to be the most in demand, but most of the variants continue to be extremely popular and therefore will always find a ready market. Different wood and finish options continue to be issued by Gibson, and unusual original finishes are always highly collectable. Even picking up a couple of '70s or '80s examples would still be a good investment if they're original and un-messed with. I once had a walnut 1972 ES345, and somewhat unexpectedly it was one of the best guitars I've ever had.

We'll conclude this month's feature with a look at the Rickenbacker range of semi-acoustics. Rickenbacker have the distinction of being the first company ever to mass produce a solidbody electric guitar; you can read more about the Hawaiian-style 'Frying Pan' lap steel of 1931 in a special Rickenbacker feature on page 102. A more conventional six-string 'Spanish' instrument

**1964 Rickenbacker 325, a 'tulip' shaped solidbody '65 Combo 400, and a 330/12**

appeared in 1935, and set the ball rolling for many other makers to follow, though we had to wait until well after the end of World War 2 before some finally caught up. Its existence was only possible thanks to the invention of a practical pickup and amplifiers that could cope, and although several musicians with an inventive streak had been working on the conundrum for many years, it was George Beauchamp who won the race, and his pickup design can be seen on the early Rickenbackers.

In 1956 Rickenbacker came up with the first neck-through body solid model, the Combo; in 1958 the first semi-acoustic appeared, the Capri, and it's this guitar which eventually morphed into famous models we have become so familiar with today such as the 320, 330 and 360. A 12-string version was added to the range in 1963, just in time for the Merseybeat explosion and the folk-rock genre that followed.

Rickenbackers have always been intimately associated with the Beatles, Gerry & the Pacemakers, the Byrds and the Beach Boys, and being somewhat captured in this '60s cultural timewarp has become a bit of a double-edged sword, as they are capable of so much more; just ask Tom Petty or Joe Walsh. They can make a surprisingly good blues guitar, and produce a convincing woody jazz tone as well... something a little different to the rather generic Fender/Gibson sounds that everybody else gets.

I would love to collect any Rickenbackers I could lay my hands on. The well-known models have been around pretty much unchanged since the early '60s, and that familiarity assures an easy sale if you ever want to unload one. Few will fetch the sky-high prices of certain Fenders or Gibsons, the majority falling within the £1000 to £3000 range, though there are exceptions.

Although the company have a pretty varied catalogue, including several round-hole flat-tops and some truly beautiful archtop jazz guitars, it's the 300 series semis that have become the most popular, and the first example that most of us caught sight of was the little 320 that John Lennon had in his Hamburg days. It was short scale with three pickups, though a full-scale version was added to the range somewhat later (the 350). A 350 12-string also became available, one of which was also owned by Lennon, and was the subject of a recent limited edition.

The next model up, the 330, had a larger body and a full-scale neck, and is the guitar that fell victim to Pete Townshend in such large quantities. A three-pickup version would have been designated 340, and 345 if a vibrato unit was fitted.

Next came the 360. The 360 in its 12-string form is the guitar made so famous by Roger McGuinn. It has a rolled-edge top surface, the back of the body being flat. There is a WB version (flat sides, with binding back and front) favoured by George Harrison and Carl Wilson. There was also a brief appearance of a single-cutaway version, the 360F, particularly rare now. The 360 is stereo wired, but with an auxiliary mono output, and triangular fingerboard inlays.

**'For Rickenbacker, being captured in a '60s cultural timewarp has become a double-edged sword, but they're capable of so much more'**

Keep a sharp eye out for the sublime 381, similar to the 360WB but with a deep hand-carved top; you won't see these very often as they are quite costly, and not many are made. A John Kay (Steppenwolf) artist model has been available for several years now. There is also a bass version of the 360, the 4005. Rickenbacker also made lap and pedal steels, an electric banjo (the Bantar, endorsed by Eddie Peabody) and twin necks, both in 6/12 and 6/bass configurations. There was even one model that used to light up!

Rickenbacker semis have 'slash' style sound-holes, often referred to as cats-eyes, but you may encounter some guitars with f-holes. These were imported by UK distributor Rose Morris throughout the '60s, and the f-hole was specified as RM felt the guitars would sell better here if they had a more traditional 'European' look. Quite scarce these days.

Compared with Gibson or Fender, Rickenbacker remain a comparatively small manufacturer. They have been family-owned for two generations, and intentionally limit production levels to maintain their very high standards. They have also staunchly resisted the temptation, uniquely I believe, to transfer any production to the Far East, even merely to manufacture a budget range.

Plenty here to collect, and all blue-chip investments if bought wisely, but never lose sight of the fact that they were made to be played and heard, and not locked away.

# Guitar & Bass ORDER FORM GAB1013

☐ **UK Direct Debit – £8.20 every 3 issues issues – saving 35%** BEST BUY
(please complete the DD mandate opposite)
☐ **I wish to purchase a gift subscription** (please fill in recipient's details on a separate sheet of paper)

## YOUR DETAILS

Title Initial Surname

Email address **

Address

Postcode Country

Tel no. (inc.STD)

Mobile**

**INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT**

DIRECT Debit

Originator's Identification Number

8 3 7 1 8 1

**1** Name of your Bank or Building Society

**2** Name of account holder(s)

**3** Branch sort code

**4** Account number

**5** Instruction to your Bank/Building Society Please pay Anthem Publishing Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Anthem Publishing and if so, details will be passed electronically to my Bank or Building Society.

Signature(s) Date

## OTHER PAYMENT METHODS

☐ **UK – 12 issues by credit/debit card or cheque for just £35.70 – saving 30%**

☐ **Europe - 12 issues by credit/debit card or cheque for just £44.95**

☐ **World - 12 issues by credit/debit card or cheque for just £54.95**

☐ **USA/Canada – 12 issues by credit/debit card or cheque for just $80**

## YOUR PAYMENT DETAILS

☐ Visa ☐ Mastercard ☐ Maestro ☐ American Express

Card no

Valid from Expiry date Issue no

Signature(s) Date

☐ **I enclose a cheque made payable to Anthem Publishing Ltd for £**

SEND THIS COMPLETED FORM TO
**Anthem Publishing Ltd, Freepost RRBS-LRRG-CTBJ, 800 Guillat Avenue, Kent Science Park, Sittingbourne ME9 8GU** No stamp required

Code **GAB1013** Offer ends **31 OCTOBER 2013**

*Sorry, 35% saving is available by UK Direct Debit only. Your subscription will start with the next available issue. Please note that your subscription payments are based on the number of issues you receive.

+Details of how to access your free digital subscription will be sent to you with acknowledgement of your subscription order.

Anthem Publishing Ltd, publisher of *Guitar and Bass magazine*, may contact you with details of our products, services or to undertake research. Please tick here if you prefer not to receive such information by post ☐ phone ☐.

We occasionally pass your details on to carefully selected companies whose products and services we feel may be of interest to you. Please tick here if you prefer not to receive such information by post ☐ phone ☐.

# SUBSCRIBE TODAY!

# 3 EASY WAYS TO SUBSCRIBE

## 0844 322 1291

(overseas readers please call +44 (0) 1795 414781)
QUOTE CODE GAB1013

ANTHEM.SUBSCRIBEONLINE.CO.UK/GUITAR-BASS
USE CODE GAB1013

## COMPLETE THE ORDER FORM

# SAVE 35%*

## Plus get free digital editions when you subscribe

**NORMALLY £4.25 SUBSCRIBERS PAY JUST £2.73 AN ISSUE***

## GREAT REASONS TO SUBSCRIBE

- Save 35% on the shop price*
- Pay just £8.20 every 3 issues*
- Free digital editions for all subscribers+
- Never miss an issue with FREE UK delivery

*Offer available to UK Direct Debit orders only

# Atlantic CROSSING

**Gary Boner's American travels have both shaped his songwriting and swelled his guitar collection – and when it comes to instruments, he knows what he likes. Lars Mullen hears all about it**

'Running a band like Roadhouse is not exactly an easy task,' says founder member and bandleader Gary Boner. 'There are a lot of people who seem to be pretty fixated on what is and what isn't blues, and if you depart from that rigid kind of 12-bar song structure then according to them you're not a real blues band. By that definition, we aren't a blues band... more a blues-rock band.

'During Roadhouse's 21-year lifespan over 40 musicians have been in the line up – a bit like the Drifters, or Fleetwood Mac! I've witnessed all the trials and tribulations of a band's life over the years, from guys leaving to get married, to hating each other or stabbing each other in the back – but, all in all, it's been a wonderful and interestingly long journey.'

Gary discovered many years ago that a Fender Strat fulfilled just about every one of his needs. 'They always do the job, especially when they've got an HSS pickup configuration, with single coils in the neck and middle position and a humbucker at the bridge,' he explains. 'Ideally, position 2, with the humbucker and middle single coil on together, deliver enough output to drive effects, and I can simply flick to the humbucker to cut through for a solo.

'I tried on many occasions with a Les Paul or similar... they're great guitars but each time I've gone back to a Fender, especially the Lone Star series. I've sucked up all my early influences like Walter Trout, Stevie Ray Vaughan and Lynyrd Skynyrd, but I like to think that people can always sound quite unique in the way they use single coils.'

Having spent so much time in the USA, it's inevitable that Gary would land back home with a guitar or two. 'I have a variety of Strats that I've accumulated from over there,' he

Pearlescent gold Fender Lone Star Strat with a rosewood board

says. 'There's a store called Aurora Music on the outskirts of Denver, Colorado, which is run by a real character of a woman who did amazing deals on Strats. She had this white line painted on the floor in front of the guitar racks, a bit like on a Greyhound bus... heaven forbid that you crossed the line towards the guitars without her permission!

'I bought two of my three stage Strats from her on various visits, including a Lone Star model finished in pearlescent gold, which to me looks more like metallic silver or platinum. We have quite a loud volume on stage, so I had my guitar tech, Dave Mason – who is also a superb luthier and looks after my entire collection – replace the Texas Specials in the neck and bridge because they had far too much gain for the overdrive pedals. It's now got a Kent Armstrong mini humbucker at the neck, the original Texas Special in the middle, and a Kent Armstrong humbucker at the bridge. The original bridge pickup had a colossal output... I actually burst the drummer's ear drum on one occasion. He was out in the car park in agony after a gig with towels soaking up the blood pouring out of his ear, so this was a change for the better in more ways than one!

'All but a few guitars in my collection have rosewood fingerboards as opposed to maple. Sure, it's a little tricky sometimes in a loud band environment to hear the difference between the two, but while the maple lets you move around and get into position really quickly I just feel there's more definition with a rosewood board – the kind of thing that lets you really dig in and sustain the note as you feel the wood scratching and crunching under your fingertips. There's a track on the new album called *Skin Walker* about a Native American legend, akin to the European vampire. This song has the typical twangy, scratch-it-out sound that I'm talking about.

Grey sunburst Strat with Lace Sensors and a DiMarzio humbucker

Fender US Corona Strat Deluxe with N3 noiseless pickups and custom switching

'My dark grey sunburst Strat is about 12 years old now, and it also came from Aurora Music. This is the second of my three stage models. The colour is a little unusual, but it looks pretty mean with the matching black scratchplate. On this one I have Fender Lace Sensors in the neck and middle that have that classic low-noise sound plus a DiMarzio blade humbucker at the bridge, which really helps to lift the output for solos and riffs. I had a real problem breaking strings on this guitar, so much so that I was getting really unconfident with it on stage, so I did what I'd already done on the pearlescent Lone Star and fitted Graphtech saddles, which have completely cured the problem and warmed up the overall sound as well.

Gary's only maple neck Strat, in sliver with a black guard

Mexican-built HSS Strat with a piezo bridge

'My third stage guitar is an American Deluxe Corona Strat that I handpicked in Orlando around 2005. There are some unusual appointments on this one. I think it looks the part with the see-through amber tint body with the contrasting tortoiseshell scratchplate, and white controls and pickups.

'But it's the hardware, pickups and wiring which make it rather special. The three N3 single coils can be used with far more variety than the usual Strat configurations, including all on together and varied mixes of in series, parallel, or out of phase. Activating the S1 switch system with them in series creates a much more rounded, louder and bassy tone, more humbucker-like, which is great for driving effects. It's a great player, and I really like the rounded heel. I've also not seen many with abalone markers.

'The one which breaks the pattern is the only maple-neck guitar I've got. It's another Corona Strat – not Custom Shop, but with ➔➔

the same pickup configuration and the S1 switch system. It's a versatile guitar, and I've only used this one on stage a few times as its main role in life is as a studio guitar, often the first electric to go down after the songs have been written on acoustic. This one came from George's Music in Orlando. We were there on holiday, but I'm not one for Disney rides. My kind of theme park is a really big music shop crammed with amps and guitars instead of Mickey Mouse and ice cream!

'On another occasion, this time while gigging in Orlando, I spotted this blonde/tortoiseshell Mexican Strat, also with the HSS pickup layout, in George's Music. At first I had no idea it was built in Mexico – the playability and sound were really close to that of a USA model. The body is really heavy, but so is the personality and tone. The only hang-up for me is the piezo system; it sounded great through a Fender Twin in the shop, but only just works for me through my stage rig, which is a Peavey Special 150W transistor combo. That amp is over 30 years old, and it's been the backbone to my Roadhouse sound since day one. It has a really strange sweep on the volume control, starting off quiet with hardly any change as it's cranked, but all hell is let loose on the last quarter. This amp's been dropped and run over but it still comes back time after time. It's relatively small, but it's almost a two-man lift. Several crew members have said that it would be one of the very few things to survive a nuclear war!'

40th Anniversary Strat, a find in Louisiana

An Indie Super S for home and back-up use

## 'I'm not one for Disney rides. My idea of a theme park is a shop crammed with amps and guitars'

Gary is deeply influenced by American history and folklore of culture. 'A few years ago I decided that I needed to broaden my writing,' he says. 'Having covered a lot of the deep, dark mysteriousness of way-out west America and the desert, I felt I'd neglected the paddle steamers, the birth of voodoo, the history of slavery and the jazz scene of New Orleans. So my wife and I set off on holiday, staying the first night in the worst motel imaginable, with screams and gunshots ringing around the carpark! That inspired *Blues Motel* on the new album.

'On our travels we came across a guitar megastore where I bought this metallic green 40th Anniversary Strat. Tonally it beats most of my guitars hands down, and thanks to a sale and the exchange rate it only cost about £300. This guitar and that adventure ended up inspiring a lot of songs, including *Voodoo Queen*, based on the life of Marie Laveau, known as the Witch Queen Of New Orleans.

'I also have an Indie Super S with the HSS set up. This was an eBay find a few years ago now, and it's more of a "homer" than a stage guitar, but a great back-up if needed. I'm not sure what make the humbucker is, but it blends really well with the DV8 single coils.

'I've written so many songs on my Japanese-built 50th Anniversary Tele. I

50th Anniversary Fender Tele with pearloid guard and body binding

A pair of Ibanez Artcores left lying around for inspiration

The SPD-16M is an unusual maple-bodied Martin dread

Ibanez EW20 electro-acoustic

Black Heritage H-157, built in Kalamazoo

## 'I once had an ex-Eric Clapton SG, but I was unloading after a gig and I left it in the garden'

bought this guitar in 2002 with the intention of using it for travelling and writing, as it takes up less room than a Strat when packed away. It's a cool guitar, this one, with gold hardware and the body double-bound with pearloid binding.

'My hands aren't that big so I like the thinner neck, as opposed to a lot of USA Teles with huge fat necks. I've written the best part of four albums with this instrument, including *No Place To Hide*, released in 2004. It's a great inspirational guitar, lightweight and zingy. It's good having a guitar with a specific purpose in life.

'For me, songwriting is about the inspirational content a guitar has to offer. I have several favourites for that role. They're placed all over the house so I can grab one straight away when I get an idea, and quickly record on the iPhone.

'At the moment, first up for grabs are these Chinese-built double-cut and single-cut Ibanez Artcore Series semi-acoustic electrics. These also came from George's Music. I think the combination of the maple bodies, set necks and hollowbody designs gives an airy kind of quality to the medium-output humbuckers. These are superb value, and ideal if anyone wants a slightly smaller semi-hollow electric. They also have the Quick Change bridge for easy string-changing; the necks are ideal for my small hands, and I can play for hours acoustically as there's easily enough volume for playing unplugged.

'This Martin SPD-16M has the most beautiful warm, mellow sound, but it seems to have an exhausting effect on my fingertips! I bought it from a really cool guitar shop called Ritz Music in Lacy Road just off Putney High Street, South London. I thought it was time for a decent acoustic and spent hours playing through loads of expensive models, wondering if I could really justify the price.

'Then, when it was looking a little doubtful, I finally tried the cheapest Martin in the shop and just fell in love after a couple of quick chords. It seemed so responsive and bright with the maple body and spruce top compared to all the others, and it's getting better with age. It also really records well, and it's been the foundation guitar on the band's last five albums.

'I haven't yet recorded with this Ibanez EW20 electro-acoustic, but I've tried it through a big PA and the B-Band undersaddle pickup and Ibanez SRTn preamp shape it up really well. This is another very useful studio guitar – it resonates like a drum. The body is fairly large and made from cordia wood, which has the tonal properties of rosewood, but with distinct visual stripy patterns. I have some songs on the way for which this guitar will be ideally suited.'

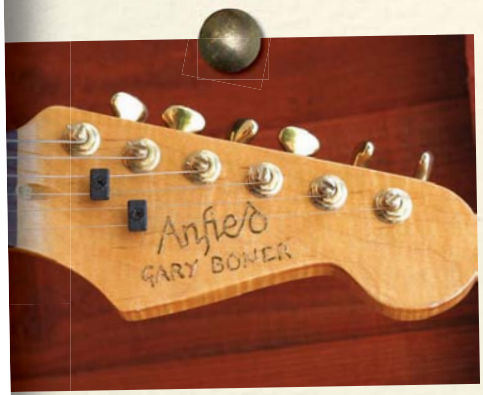
Not all Gary's solidbodied electrics are built by companies whose name begin with an F, and the next model is a reminder of days long ago. 'I bought this black Heritage H-157 as a reminder of the Gibsons I used to play back when I was in my 20s,' he explains. 'I had several, including a Les Paul goldtop and a fantastic '60s SG that had been previously owned by Eric Clapton, but which was stolen. I can't say much, really, as it was after a gig, and I was unloading the gear from the car to my house and I left it in the front garden. Needless to say, it was gone in the morning...

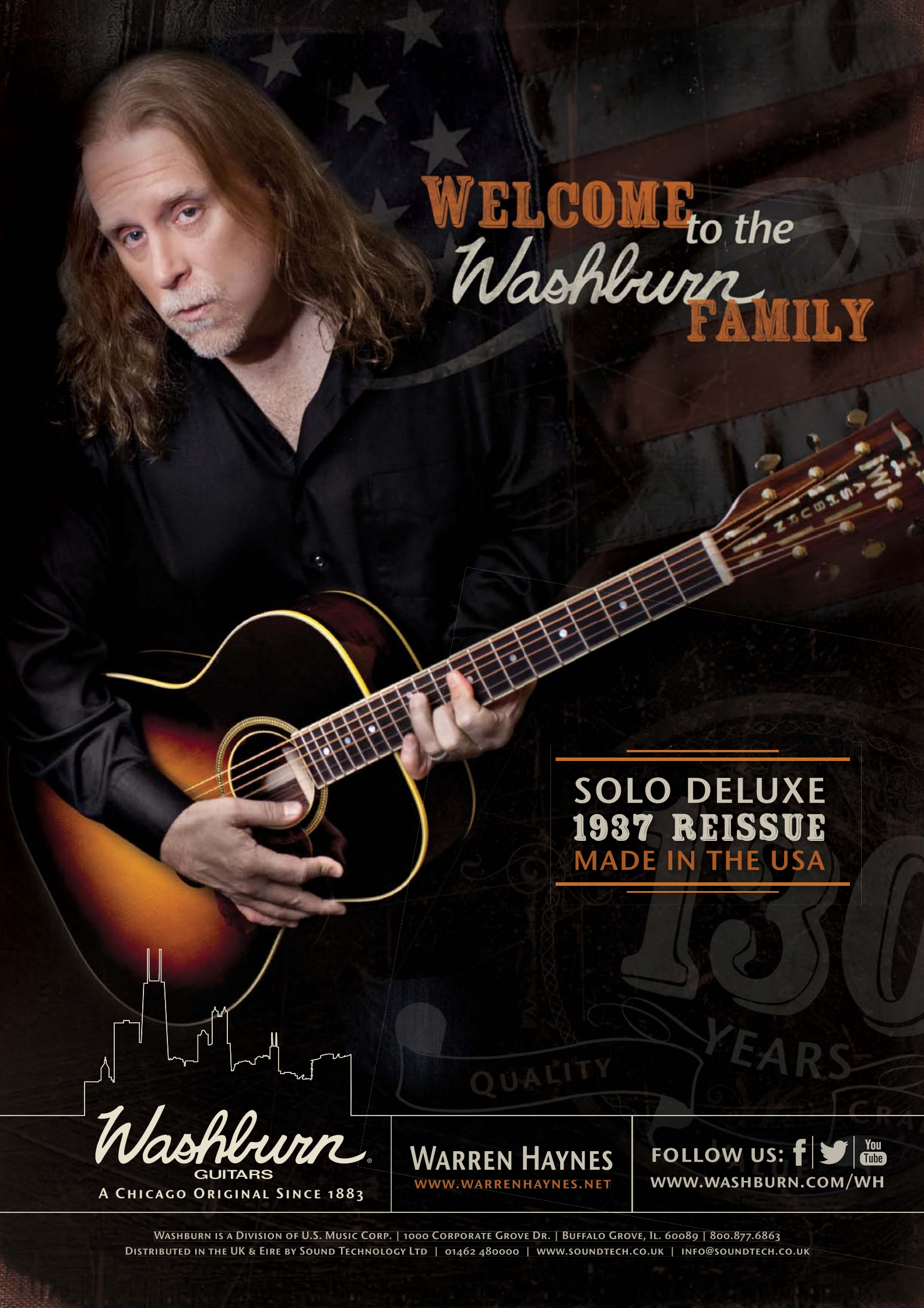
'But yes, the Heritage. There's some fantastic quality involved here, as they were built by a lot of the guys who worked for Gibson, so all the specs and dimensions – including the body and headstock angle – are exactly like a Les Paul Custom.

'It's got a double -bound mahogany body and a maple top. All the hardware is by Schaller, including the pickups, which have two adjustment screws on each side, in the surrounds. I used this for several songs on our *Sea Of Souls* album – I used a beefy bow-type tone from the neck pickup with the treble backed off for a song called *The Dark Of The Sun*, and I needed it to compete with the amazing Danny Gwiliym, the other Roadhouse guitarist.'

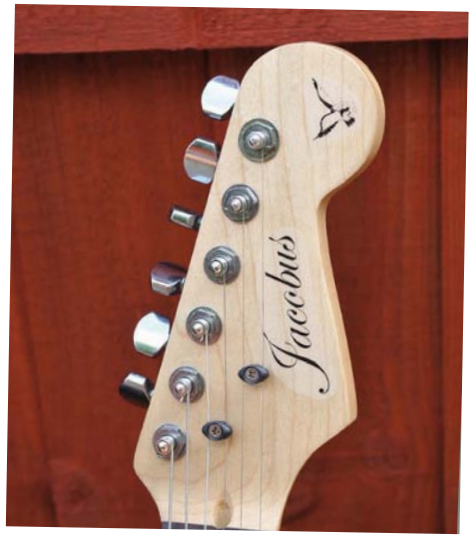
One of Gary's guitars, we notice, had his own name on the headstock. 'About 10 years ago I commissioned Tom Anfield, one of the UK's best luthiers, to build a kind of ↔

Tom Anfield custom with Kent Armstrongs






Washburn is a Division of U.S. Music Corp. | 1000 Corporate Grove Dr. | Buffalo Grove, IL. 60089 | 800.877.6863
Distributed in the UK & Eire by Sound Technology Ltd | 01462 480000 | www.soundtech.co.uk | info@soundtech.co.uk



signature model for me,' he explains. 'This was at the time when Tom was working out of London with Dave Mason, although these days he lives and builds guitars in Cornwall. I designed it around my favourite pickup configuration, with Kent Armstrong pickups in the HSS layout, and asked him to use exotic tonewoods including a swamp ash body with a flame maple top. Tom was brilliant with the whole project – he even came around and measured my hands for the neck profile. It's real quality.

'I actually have one of Dave Mason's guitars here, this Jacobus, which would probably cover the needs of most players in just about any style of music. It's built with a hollow mahogany body and a flame maple top, and though the pickups are Kent Armstrong again it's also fitted with a TBX system, there's a host of series/parallel/out of phase options, coil taps, a five-way switch, a six-position rotary knob, stacked pots for blend, volume and tone, and more. I've had this one a while, but I still seem to be finding new sounds!

'I'm fairly heavy-handed with Strat vibratos, and though they're pretty good at coming back into tune, this guitar is loaded with a Stetsbar which I find absolutely wonderful. The action is really smooth and responsive, and the way the whole bridge assembly travels back and forth on bearings as you move the bar is quite ingenious. This design also prolongs the life of the strings, as the saddles travel with the baseplate. Even if you do happen to break a string, the guitar still stays in perfect tune.'

Next up, Gary's love for a little shred from the '90s is reflected in a classic metal guitar. 'I keep this red Ibanez RG770 Deluxe handy as I sometimes get asked to attend jam sessions, and this the ideal weapon of choice for playing some angry guitar – although positions 2 and 4 split the humbuckers and combine them with the middle pickup, and that's great for lighter, crunchy rhythm work,' he points out. 'It's from around 1993, and I think the body and double-octave fingerboard with sharktooth inlays makes it one of the great rock guitar designs.

'In total contrast, this little Squier mini guitar must get a mention! It used to belong to my son, who went through a phase of playing guitar. Since he's left it alone it's had more playing from me than a lot of my other guitars. It's a really fun instrument and for a three-quarter size guitar it plays and sounds astonishingly good.'

Gary may have collected a fair few instruments on his musical journey, but generating material for the band always takes precedence over equipment. 'We've just released our 12th album, *Gods And Highways And Old Guitars,* and I'm delighted with it,' he says proudly. 'The songwriting is something I particularly enjoy. My wife says I'm hopeless at anything practical around the house, but I've always been able write songs off the cuff. I've written pretty much all of the songs throughout all the band's albums, except for the odd cover we have added along the way.

'Before a song is in the early stages of recording and often way before it's down on paper, I can hear the parts for the two guitars, the bass, the drums and all the vocals, including our trio of female singers, together with the overall light and shade and the close harmonies. My songs have always had plenty of Gothic landscapes and dark imagery, and hopefully you can hear that on the new album, although it's all still based around Americana and Southern roots-rock, with a foundation of chiming, overdriven guitars often playing first-position open chords. For me, this is the direction I want the music to take, as I've spent a lot of time playing with bands in the USA, and that's where I get a lot of inspiration from.

'So most of my satisfaction comes from the songwriting. I think I've moved on from collecting guitars for the sake of it, and right now I've arrived at the best I can manage to cover the recording and the live work. But if I do get any more guitars, they'll play a part in forming the future sound of the band.'

BARNES & MULLINS
Winner of MIA 'Best Supplier Award'
2009, 2010, 2011 & 2012
Voted the UK's Best Acoustic Guitar
mia
Music Industries Association
Faith Venus Hi-Gloss
MIA Awards 2012
in association with
Guitar Techniques &
MusicRadar.com
THE LONDON ACOUSTIC GUITAR SHOW
COME SEE US AT THE SHOW
7-8 SEPTEMBER 2013
STAND C12
Faith
The Artist's Guitar
FAITHGUITARS.COM ... FB.COM/FAITHGUITARS ... @FAITHGUITARS

# Read Guitar & Bass on any device, at any time!

## DOWNLOAD YOUR FREE APP TODAY

FREE PREVIEW ISSUE

SINGLE ISSUES JUST £3.99

SUBSCRIBE FOR JUST £16.99

**Search *Guitar and Bass* and download your FREE app today**

Available on kindle fire | Available on the App Store | Available on the Google play | Available on pocketmags.com

DRILLS FOR
THRILLS

# Chromatic Scales

Hum along and hear your musicianship improve with every step. **Douglas Noble** reveals all

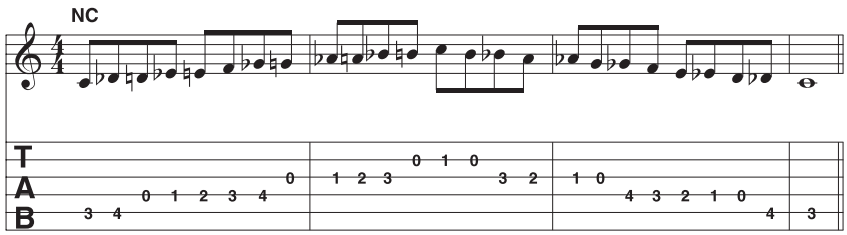
Last week we took three different scales in turn, playing then singing them ascending and descending, and then looked at a pattern for three scales – the C major scale, the C blues scale and the C phrygian mode. We chose these three scales because, taken together, they include all 12 intervals in the octave, but spread over three scales that most guitarists will be familiar with. This month's column leaps one step further, and is solely concerned with the chromatic scale. This will test your ability to pitch notes even further, since the chromatic scale has, in a sense, a less distinct sound than the major scale, blues scale and phrygian mode.

The chromatic scale is unique in that it includes all the notes, moving up a semitone at a time. The chromatic scale is great for technique practise – although its usage in actual music in its entirety is more limited. Dramatic descending chromatic runs can be heard in Bruce Springsteen's song *Born To Run* and in Rush's prog rock instrumental *La Villa Strangiato* from *Hemispheres*.

Purely as an arbitrary starting point, the following exercises are all based on the one-octave C chromatic scale, starting on the fifth string, third fret. Once you're familiar with the exercises, try practising them in all keys and extending the exercise out to two or three octaves. The only limitation is the range of your voice, so perhaps three octaves (heck, or even just two octaves) may be a little ambitious. The best way is to first test out the range of your voice, then practise the following exercises going from the lowest note that you can comfortably sing and then work up to the highest.

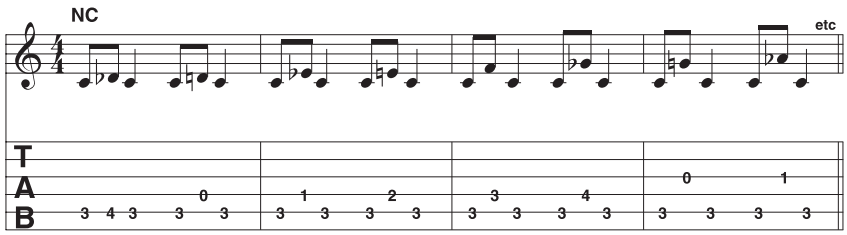
## 1 C CHROMATIC SCALE — 4/4 TIME

**The formula for this scale is root/1st, flattened 2nd, natural 2nd, flattened 3rd, natural 3rd, fourth, flattened 5th, natural 5th, flattened 6th, natural 6th, flattened 7th, natural 7th, perfect octave, then the same on the way down. First, play the scale on guitar; then do it again and sing along. Quality of voice is immaterial, but try to pitch accurately, and hold the note steady. Note the 'feel' of each note: the 'unsteady', unresolved Gb/diminished 5th, say, then the 'reassuring' perfect 5th, G. Thirdly, play just the first note – C on the fifth string, third fret – as a drone, and use it to prevent you straying off pitch as you sing the ascending and descending scale.**



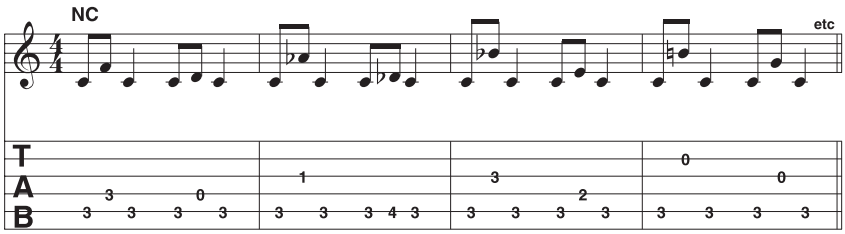

## 2 C CHROMATIC SCALE PATTERN — 4/4 TIME

**This exercise consists of jumping from the root note to a note of the scale in gradually ascending then descending fashion, returning to the root note after each scale note has been sung. As in Ex 1, first of all just play the exercise on the guitar (the 'etc' at the end of the fourth bar means continue in a similar manner all the way up and down the scale), then play the exercise and sing along. Finally, only play the root note, then sing all the other notes.**




## 3 C CHROMATIC SCALE, RANDOM PATTERN — 4/4 TIME

**This exercise is similar to Ex 2, but instead of singing the intervals in a gradually ascending then descending scale order, sing them in a random order. Again, there are three stages to the exercise: playing only, playing and singing, then playing only the C root note and singing all the other notes. So, think of an interval, then play or play/sing or sing it, depending on which stage you're at, then do the same with another interval... for as long as you can stand it!**



# Born in the USA

In Santa Ana, California, there's a family business which makes guitars and basses with a style and a sound quite unlike any other. Join **Lars Mullen** as he gets the complete guided tour from Rickenbacker's CEO John Hall

Few guitar stories are more steeped in history than that of Rickenbacker. The tale harkens back to the beginning of the 20th century, when Adolph Rickenbacker was born in Switzerland in 1886, but we'll take up the narrative in Los Angeles in the early 1930s, when vaudeville guitarist George Beauchamp recognised the need for a louder guitar to compete in the environment of a show band. Beauchamp was paramount in the design of the mechanical ampliphonic cone resonator principle for the National String Instrument Corporation, where Adolph Rickenbacker was a director. Rickenbacker was a highly skilled engineer, and his tool and die company could spin aluminium for National's resonator cones and stamp out various metal guitar parts.

Although the resonator guitar succeeded in putting out more volume than the all-wood flat-top or archtop guitars of the day, Beauchamp wasn't finished. For months he dabbled with electronics, and finally – using a washing machine motor to wind the coil – he came up with an effective magnetic pickup made with a pair of horseshoe magnets surrounding the strings. Beauchamp enlisted Rickenbacker to help with the project, and the pickup was installed inside a lap steel guitar shaped from a plank of hemlock taken from the factory fence around 1931. To this day this iconic prototype is called the Frying Pan because of its long neck and small, circular body shape. Through the '30s, the pickup was installed in Rickenbacker lap steels, first made of aluminium and then Bakelite, plus some regular guitars, the Electro Spanish models.

**'When we came here it was all open bean fields. The world has changed around us but we're still here'**

Adolph Rickenbacker sold his guitar-making company to Francis Hall, a Californian businessman in the early '50s, introducing many new lines.

'Rickenbacker guitars go back a long way,' begins John Hall, son of Francis Hall and CEO and Chairman of Rickenbacker International Corporation. 'The Frying Pan reflects the fact that at that time the main interest in guitars was Hawaiian style and not Spanish, and that's why Adolph and George built it as a lap steel, although it has been played at times as a Spanish guitar. The original has travelled to many exhibitions around the globe, but I don't think it will be going anywhere now... it's a little fragile!'

Rickenbacker has been at its present location in one form or another on the corner of South Main Street and East Stevens Avenue in Santa Ana, California, since 1975. 'This building was originally the headquarters for the amplifier factory,' Hall explains, 'but in 1990, after producing amps for 60 years, we made a decision to stop production and

**'Roger Rossmeisl had a unique outlook on what a guitar should look like. He was the father of our designs'**

relocate the guitar plant here from about a mile and a half down the road in Kilson Drive. Prior to that, we were in downtown Los Angeles. When we first moved here it was all open bean fields – the nearest building was about a mile away, with a couple of highways merging in the distance. It's a far cry from today. The world has changed around us but we're still here, pretty much doing what we did decades ago.

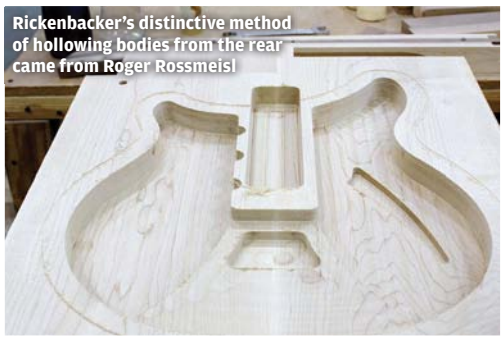
'My dad was already the half-owner of Fender with Leo when he purchased the Rickenbacker Company in 1953, and he could see how the world was moving towards Spanish guitars rather than Hawaiian. He brought over a German luthier called Roger Rossmeisl to do a make-over and introduce new designs. Rossmeisl was a graduate of the old classical instrument school in Mittenwald in Bavaria, very well-known since around the 1880s. These new designs included the Combo, launched in 1956, and the striking Capri models. Rossmeisl drew up guitars which we still make today, including the 330 and 360. He came up with the 600 body shape and, possibly more importantly, the bass shape and headstock. He had a unique outlook on what a guitar should look like, and he was definitely the father of our designs.'

In the 1960s, the Beatles' use of Rickenbacker guitars really put the ➔

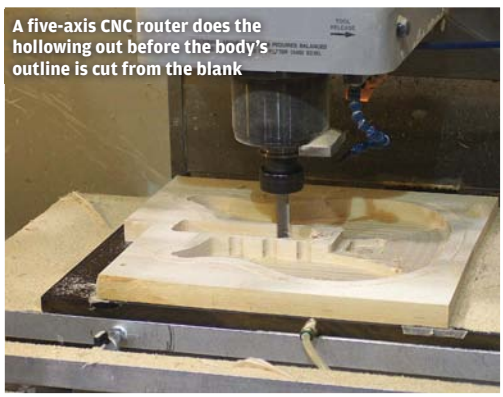
Careful planning means that nothing ever gathers dust in the stock room

Wrapped in polythene, a stash of rock maple neck blanks awaits

Stacks of maple and Indiana walnut lying ready for bodies



Rickenbacker's distinctive method of hollowing bodies from the rear came from Roger Rossmeisl



A five-axis CNC router does the hollowing out before the body's outline is cut from the blank

company on the map worldwide. John Lennon had a 325, a natural-finish one which he later had repainted in black; Paul McCartney had an early 4001S bass, and George Harrison received the second-ever electric 12-string, the double-bound 360/12, creating unique sounds on multi-million sellers like *Eight Days A Week* and *A Hard Day's Night*.

Rickenbacker continues to survive fashion changes, maintaining its longevity not only by recreating classic models associated with the past but also by adding new designs and upgrading the hardware. Though a tradition-based company guitar company, they do find space for the latest technology.

'We have a lot of machines here in the factory,' Hall allows. 'Sure, handmade is great, we love handmade... but these machines provide consistency and give us the ability to produce high-quality guitars faster.

'Everything we produce today is shipped tomorrow, and this is a situation we have been in for 16 years. Our stock room is huge, but it's always looking empty. We simply can't make enough instruments! Work starts here at 6am, unloading daily deliveries of hard rock maple: this is wood that has been ordered in log form up to a year ago, and it's organised to arrive on a precise date, as our work is scheduled week-by-week to about nine months in advance. One week it might be six-string or 12-string guitars, or solidbodies, or semi-acoustics, or basses. It's a huge operation, and the relevant wood and

The semi-circular routs at the base of the neck are the all-important 'glue puddles'

**'We use multiple laminations for our necks, far more than a lot of other makers'**

hardware all arrives right on time specifically for the particular model we are building that week, and no earlier. That's essential for consistency and efficiency from the start to the finish, from setting up the machines right through to the spraying and testing.

'Our lumber arrives already pre-cut for length and width, and most importantly it's kiln-dried to 6.5 per cent humidity. There's a big moisture shift in the air around here, especially during the season of the Santa Ana winds in the summer, when it can be 70 per cent at six o'clock in the morning and down to 10 per cent by noon! We have humidification units the size of Tokyo apartments up in the ceilings that add a lot of water to the atmosphere, and we have to work fast to get this wood into a guitar as soon as possible.

'The hard rock maple we use is about 10 years old, and it's grown specifically to be cut on plantations in Michigan, USA. We don't use any endangered South or Central American tropical hardwoods, for a lot of reasons. We started this policy about 45 years ago, not because it was better environmentally but because at the time it was – and still is – a better and more consistent source of supply.

'We also use Eastern hard rock maple from Canada; it's an equivalent species of tree, grown in the same way, but because of the different weather and soil it has a lot more flame and a more interesting-looking grain. We also use Indiana walnut, while the rosewood used for our fingerboards is farmed in the Caribbean and Belize.

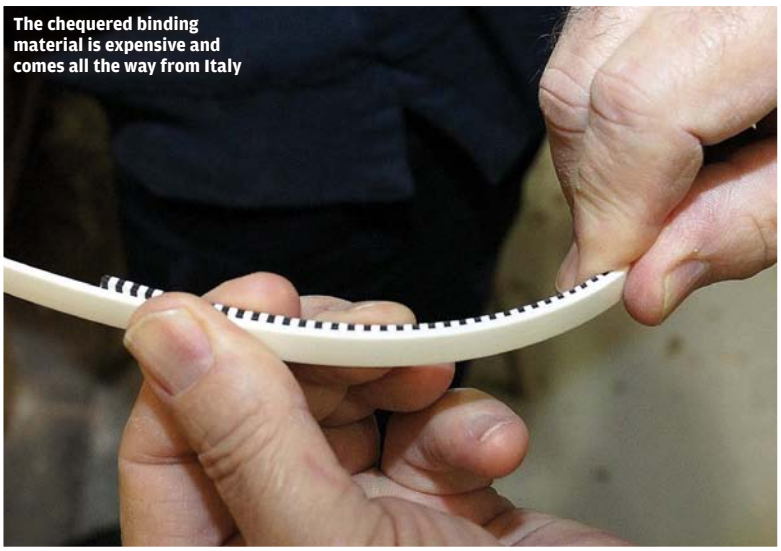
'For years we've researched the possibilities of what can be done with the waste wood and even the sawdust, but sadly there's absolutely no use for it when it comes to recycling. Nobody wants it as mulch, and burning is discouraged here in Southern California for air pollution reasons. Fireplaces are regulated, and they don't even make fire logs. If we were in a snowy area we would have a boiler and use discarded wood for heating, but here in Southern California, if you can't turn it ➔

Fingerboard markers are inserted before the fret slots are sawn

Rickenbacker's fretwire is a special non-tarnishing type

Three stages of the inlay and fretting process

Models with chequered binding have an extra step routed around the edge


The chequered binding material is expensive and comes all the way from Italy

The photo-initiator machine is like a giant version of the light dentists use to harden fillings

Rickenbacker's glue of choice is an aliphatic resin emulsion

This is the factory's specialised pressurised spraying equipment

into air conditioning, I'm afraid it's useless! Some employees have taken maple off-cuts home for fires during the winter, but you have to be careful as maple burns incredibly hot. I tried it, and the intense heat actually melted my stove's end-irons.'

Building a Rickenbacker guitar is a process organised with great precision, especially when it comes to the semi-acoustic models. 'We start with two matching body blanks glued together,' Hall reveals, 'and then the body shape is hollowed out from the inside. Vacuum air pressure is used to suck down the wood to hold it in place before the cutters go to work. We use a computer to make a 3D model of the guitar, and that way we can decide where we want the cutters to move around. The details are recorded and stored so that we can achieve the same precision cuts time after time. This machine runs to within one thousandth of a millimetre, which is a metalworking level of tolerance. I personally programmed most of these machines back in 1995, but since then we've had to gain extra expertise because of the level of complexity.

'Depending on the model, you'll see there are different ribs and supporting structures that are all cut from solid wood. After gluing on two pieces for the back and using the locating pins in the blanks, the whole body is now put back on the cutting machine, where the guitar starts to take shape.

'We employ multiple laminations for the necks – far more than a lot of other guitar makers. For instance, we'll often put in a walnut strip down the middle. Eleven-piece necks are typical; you don't see a lot of the laminations as they're under the fingerboard, and aligned cross-grained so the grains work against themselves, eradicating movement while offering tremendous strength and stability. Slots and pins are used to accurately align the fingerboard to the neck to stop it migrating when the glue is applied.

'For instruments that have through-neck construction, both sides of the body are glued to either side of the neck strip which runs all the way through the instrument; this puts all the string tension on one piece of wood. For models with glued-in necks, we have to provide a little overflow reservoir in the end of the neck where it meets the body, so the glue can puddle up. If we didn't do this, we would never be able to insert the neck into the body because of the immense hydraulic pressure.

'Once the fingerboards have been trimmed and crowned to the correct radius by the cutters then the inlays are fitted, and ➔

Applying final coats of clear lacquer. All the spraying is done by hand

Sprayed bodies ready to go back into the sanding department

when the glues have hardened it's ready for the fret slot saw. Our fretwire is made in France from nickel/steel alloys with a small percentage of gold, which stops discolouration but doesn't affect the hardness of the wire. If you look at the guitars hanging on shop walls, everyone else's frets may be starting to change to green, but ours will still be nice and shiny.'

Though the CNC machines whirr away, there's still a lot of highly-skilled hands-on work to be seen at Rickenbacker, especially involving the body binding. 'Several areas of the factory use automation,but we revert to a lot of hand labour on specific flagship details, many of which goes back to Roger Rossmeisl,' Hall points out. 'The Mittenwald school always had these characteristic details in their instruments, like cat's eye or crescent-shaped soundholes, and black and white chequered binding. Roger used a lot of these touches himself, and many have become a significant part of today's Rickenbacker designs.

'Fitting standard bindings is pretty straightforward, but some models – like the Tom Petty and the 660 – have an additional chequered strip. These fit into a stair-step slot in the wood and are then clamped and glued, so in reality we end up binding the guitar twice. This process does require quite a high level of skill, but it looks very effective and it's a longstanding Rickenbacker trademark. The black and white chequered material is produced in Italy; it's built up with laminations into a block, and then cut into strips. A cubic metre of the material will typically cost us $200,000.'

While technology has helped, not all modern developments have been proven to save time against traditional tried-an -tested methods. 'We still use yellow aliphatic woodworking glue, which takes about six to eight hours to fully set,' Hall explains. 'We did experiment with a modern system where the glued sections of the instrument are bagged and all the air sucked out by vacuum so the bag is compressed tight against the wood, like a clamp. This took all the moisture out of the glue so the parts would be dry in 15 minutes, but the amount of work involved in bagging all the parts didn't offset the time saved.

## 'Our paint would never harden if left in a natural environment, but with UV light we can cure it to totally dry in just six minutes'

'The next machine I'm about to show you has totally opened up production for us. It's a light-sensitive photo-initiator machine – technology at its best! A lot of sanding and detailing is done by hand, especially in the spraying, shading and sanding process. It's all quite conventional – except we use a solvent-free paint. Our paint will never harden if left on the wood in a natural environment. In the past it would take about six weeks to build a guitar, two of which would be dedicated to just drying the instrument – but now, with the paint exposed to the brilliant UV lights of this machine, we can cure a guitar from wet to fully cured – and I mean totally dry – in just six minutes. It's the same technique that dentists use for bonding teeth.

'The beauty of this system is that there are no solvents in the air. Before we had this machine we ran right on the limit in terms of omissions into the atmosphere permitted here in Santa Ana, which is one of the most restricted areas of the US. It would be a significant problem and limit our production if we were still using solvent-based materials.

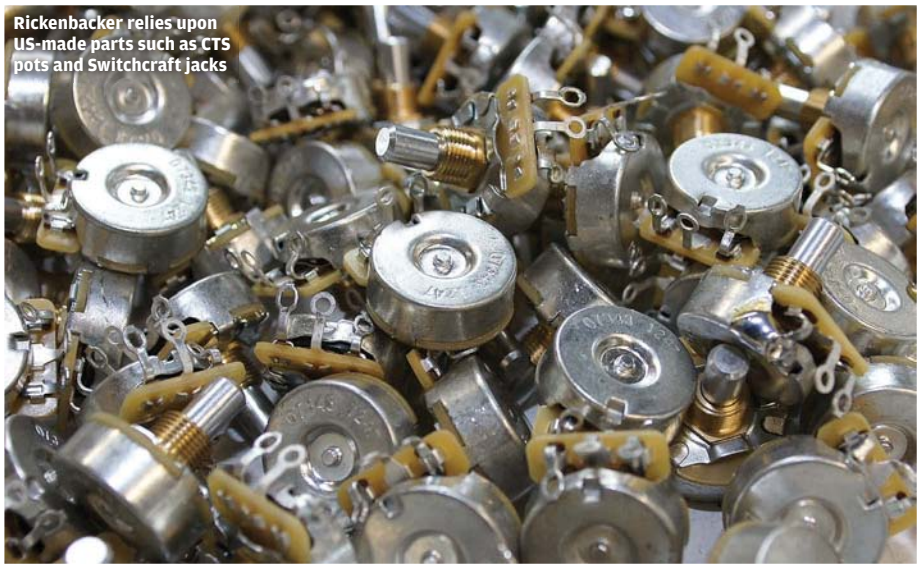
'There is a need of course for clean air, so we have a huge unit on the roof that brings in slightly warm filtered air to the spray room, where banks of 5600/6000 Kelvin lights create a natural colour rendition for the spray guys. The colours include black and ruby for our Fireglo and Jetglo finishes, along with clear ultraviolet and various sealers.

'The edges of the guitars are taped up during spraying, but we intentionally allow over-spraying onto the bindings, and this is

Sanding back sprayed bodies to a dull milky finish

Polishing the body edges on the buffing machine

Boxes of chromed components ready for assembly


Rickenbacker relies upon US-made parts such as CTS pots and Switchcraft jacks

then carefully and meticulously scraped off by hand with a very sharp blade for a perfect razor-edge join, and sealed with a clear coat.

'Then it's back to the sanding area where the spray work is taken back with extremely fine sandpaper until we reach a very smooth but dull, milky appearance. After this, the guitars are ready for buffing to an extremely high gloss. This is a specialist job in itself, and the operator will take well over an hour on one instrument, buffing down through many stages of wax which is laden with different grades of abrasives that get finer each time until it's actually pure wax. Each stage will erase any fine hairline scratches that may have occurred. These guys are specialists at their job... there are generations of workers here. I guess they have it in their blood. Some have been here buffing for 25 years, grandfather, father and son.'

**'A lot of companies seem to bolt on Asian-made hardware, but we strive to use as many parts built here in the USA as possible'**

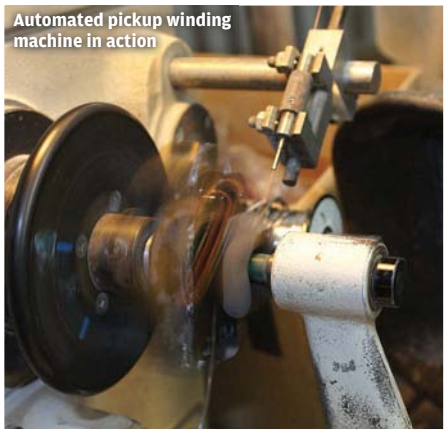
Parts of the famous 'toaster top' pickup

As much as possible, Rickenbacker endeavours to use hardware made in the USA. 'I feel strongly about controlling this whole part of the process,' Hall emphasises. 'A lot of guitar brands just seem to bolt on Asian-manufactured hardware, but we strive to use as many parts built in the US as possible. Our suppliers provide us with the raw metal parts and we do the secondary operations – threading, tapping and chrome-plating. If you go down the local store again, the same guitars hanging on the wall with the fretwire beginning to tarnish are likely to have chrome parts starting to acquire varying shades of blue, green and yellow... but not us!

'There are a lot of different materials on a Rickenbacker guitar – brass, plastic and steel – but our chrome is always the same colour to match the Schaller machineheads that we buy from Germany. We do this by varying the nickel-chrome percentages. We know what is going to look right, so all the chrome parts will always be the same colour. That's with the exception of the vintage reissue models, mind, as for authenticity in those cases we replicate the original-style plated finishes.

'As we invented the electric guitar pickup some 82 years ago, it's important that we continue to make our pickups here in the factory instead of having them contracted out to China or Mexico. Our computer winders measure the exact amount of windings throughout our whole range of different pickups, from the low-output vintage models with the traditional bright Rickenbacker sound to the more powerful high-gain and very high-output humbuckers, all of which are wound with 44 gauge copper wire.

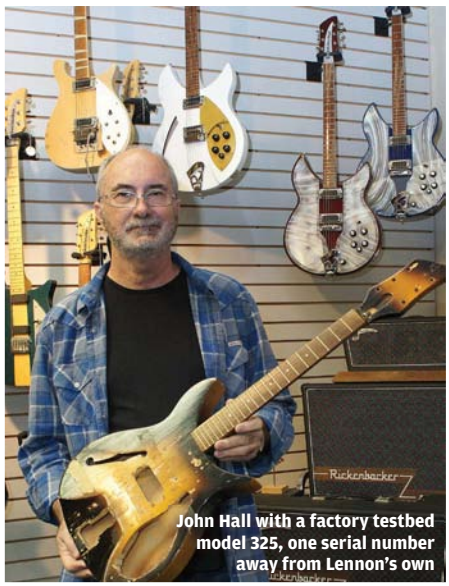
'All out testing is performed in our music rooms by highly-skilled guitar technicians who set up the guitars in the final stages of completion. Our set-up includes neck adjustment, string height, nut and bridge slots, intonations, sound and playability, and checking for any possible flaws when it comes the construction. Nothing gets past these guys, they're dedicated to their work – and ↔


Automated pickup winding machine in action

Wiring the electronics into a completed guitar

No name plate is attached until final set-up is done

The vintage room is a feast of Rickenbacker instruments of all ages


John Hall with a factory testbed model 325, one serial number away from Lennon's own

they won't put the Rickenbacker name plate on the headstock until they are totally happy with the performance, the sound and the playability. By the end, you've got an instrument built, finished and set up to a standard that the testers themselves would be completely happy to own and take home.'

The final stop on our factory tour takes us away from the dust and the noise of machines. For Rickenbacker lovers, this last room is almost like a place of pilgrimage; rows upon rows of some of the most historic models, including many famous classics, lesser-known designs and one-off rarities.

'I'm really not a guitar collector, as such... this is really our reference library,' Hall explains. 'You can see the whole evolution of Rickenbacker, and it demonstrates how one model has evolved into the next one... a bit like a Volkswagen Beetle. All of these instruments – plus about a 150 more which are in storage – are things I've accumulated over the years. The very oldest examples we have go back to 1937, and they reflect the fact that Rickenbacker's initial plan was to just supply pickups and to let guitar brands – like Kay, for example – put them into their own guitars. That changed, though, and soon the company decided to buy guitars – probably at just a few dollars a time – and fit their own Rickenbacker pickups. They also went about electrifying virtually anything they could get their hands on, including violins and pianos!

'There's some pretty interesting things here. We're got the early lap steels, the ones with the cast aluminium bodies which were designed as production versions of the original wooden Frying Pan. We've also got guitars with humbucking pickups from as early as '53, predating the Seth Lover/Gibson patent. They were developed by Adolph Rickenbacker and George Beauchamp, and came with split-coil facilities.

'The Bakelite guitars appeared as a result of Adolph Rickenbacker's previous work with Hotpoint Electric, designing plastic handles for domestic irons. He came up with the idea of having a split mould which was filled with phenolic plastic. There's also a rare Rickenbacker Astro guitar kit from the '60s, made out of masonite, or hardboard. It's actually an in-depth version of the first guitar I built when I was 13. There's a lot of models that didn't get produced. We have a 325 which is just one serial number away from John Lennon's guitar; judging by all the holes in the body it was just used as a prototype, and presumably it never left the factory.'

Finally, on the way out, John Hall asks if we would like to see the instrument in the glass case on the wall. It's the original Frying Pan guitar, 82 years young, with its George Beauchamp-designed horseshoe-magnet pickup. With an estimated value of $2,000,000, this simple lap steel is regarded as the father of the world's first successful electric guitars. Wood and strings, wire and magnets... perhaps not so much has changed since Rickenbacker first laid the foundations for the electric guitar in the 1930s.

Long and short-scaled versions of the 1930s cast aluminium lap steels

In the early/mid '60s Rickenbacker sold a kit guitar known as the Astro

Where it all began: the first-ever Frying Pan

# CODAMUSIC

www.coda-music.com

2013 Les Paul Standard's, all finishes, from £1899

## Gibson

Gary Moore Les Paul Standard ~ £1599

Custom VOS ES335 Chris Cornell Olive Drab Green £2349

100's of Gibson & Epiphone guitars always in stock. Check our website or visit either store to find the guitar of your dreams.

Official distributor of Joyo Pedals

## Fender

We always carry a great selection Fender & Squier guitars, basses and amps. From Squier Vintage Modified to Fender Mexican Standard Series, right up to American Deluxe & American Vintage. We're sure to have the guitar, bass or amp for you.

Fender FSR Rustic Ash series now in stock **£1121**

## RedPlate

Redplate are true boutique amps, hand built with an uncompromising attention to detail combined with a final tweaking process that gives the player that last extra amount of tonal excellence. Great selection in stock.

prices start at **£1699**

## Two-Rock

Two-Rock ampli ers are incredible sounding, hand built boutique guitar amps, made in Rohnert Park, California. Two Rock Bi Onyx Head, Two Rock Studio Pro Plus Heads & Combos, Two Rock Sensor Heads & Combos. **Huge selection in stock, from £999.**

## fano guitars

We always have a great selection of Fano guitars, and we're adding two more to our collection. Brand new for 2013 the Fano GF4 & GF6.

## GUILD

Introducing 8 classic Guild guitar styles from the 50's & 60's that have helped shape popular music. From the big jazz sound of the Manhattans, through the blues and lo-fi cool of the Starfire and on to the pure rock of the Polara there really is a model for every taste!

## Collings GUITARS

Amazing selection of Collings Acoustic and Electric guitars in stock at our Stevenage store. Also due soon :- Collings I35LC in faded cherry, walnut, & tobacco sunburst, or with P90's in Red. SoCo 16 LC in tobacco sunburst, faded cherry, & tobacco sunburst with P90's I35 Deluxe tigers eye sunburst, Eastside.

## Boutique Amps

Two more amp lines added to our collection. Fargen Amps, founded by Ben Fargen, has become one of the top engineers of amplification & tone in the guitar business. Fargen Amps now ships boutique guitar amplifiers to dealers and distributors across the globe, and into the hands of discerning players everywhere. Full range available on our website and in store. We've also just placed our first order for Bad Cat Amps. Bad Cat takes a 'no compromise' approach when designing & producing tube amps. Bad Cat Amplifiers are designed and built entirely in Southern California. We also carry a huge selection of other boutique amp lines including Swart, Carr, Redplate, Two Rock & Tone King. Check out our website for full details.

**100's of secondhand guitars, amps & pedals in stock, see www.coda-music.com for an up to date list.**

**We buy secondhand guitars - bring yours in for a quote & try something new at the same time**

## Tone King Two-Rock fano

### Clinic with Adam Miller & Jimmy Lovinggood

**Thursday 19th September, 7.30pm**

Rehearsal Studio, Stevenage Old Town

*email Doug at info@coda-music.com to put your name on the list*

FREE ENTRY

## Fender CUSTOM SHOP

**We've been Fender Custom Shop dealers for most of our 25 years, during which time we've grown to be Europe's biggest Custom Shop dealer.**

Over the years we've helped many customers attain their fantasy guitars. We always keep over 100 Fender Custom Shop guitars in stock at our Stevenage branch so visit our website or call into Stevenage to see them.

## Tone King

If it is exceptional tone and superb build quality that you look for in an amp then you have to consider Tone King. The amps are built in California at the Two-Rock shop. We also have the new Tone King Anniversary Handwired Imperial Combo & Tone King Sky King Combo on order – due in any day.

**Lowden guitars are made under direct supervision by George Lowden in his hometown in Downpatrick, N Ireland.**

## lowden GUITARS

The integrity and passion – recently described as "Olympic guitar making" - which goes into each and every Lowden guitar, has never been stronger. Coda Music in Stevenage has a great selection of Lowden guitars always in stock. Come into the shop or see them on our website.

51a High Street, Stevenage, Herts, SG1 3AH t: 01438 350 815 e: stevenage@coda-music.co.uk
7 Guildford Street, Luton, Beds, LU1 2NQ t: 01582 725 625 e: luton@coda-music.com

**Instant decision 9 months 0% finance**
available on all new products over £300 on our website

# WANTED

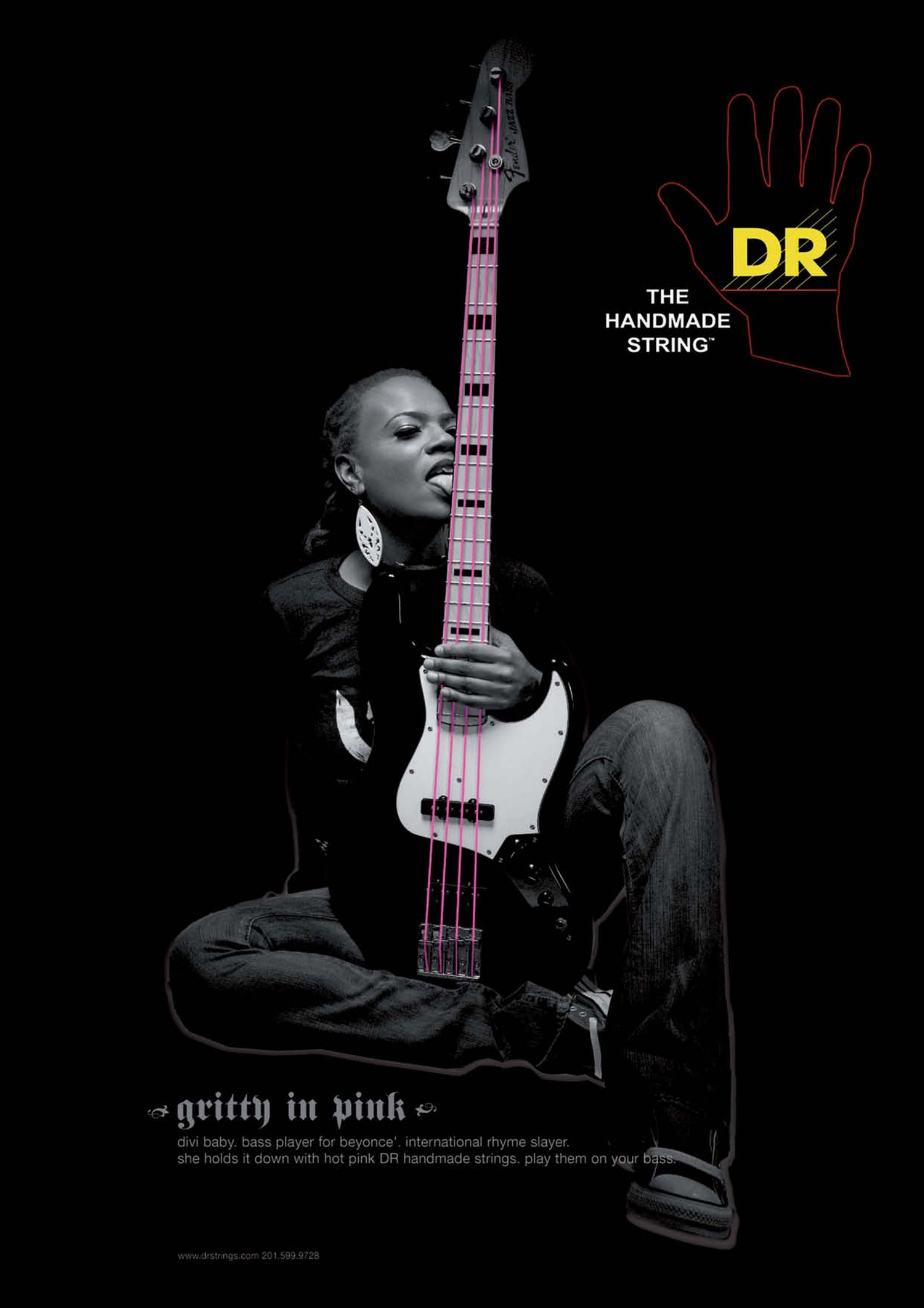
## DEAD OR ALIVE

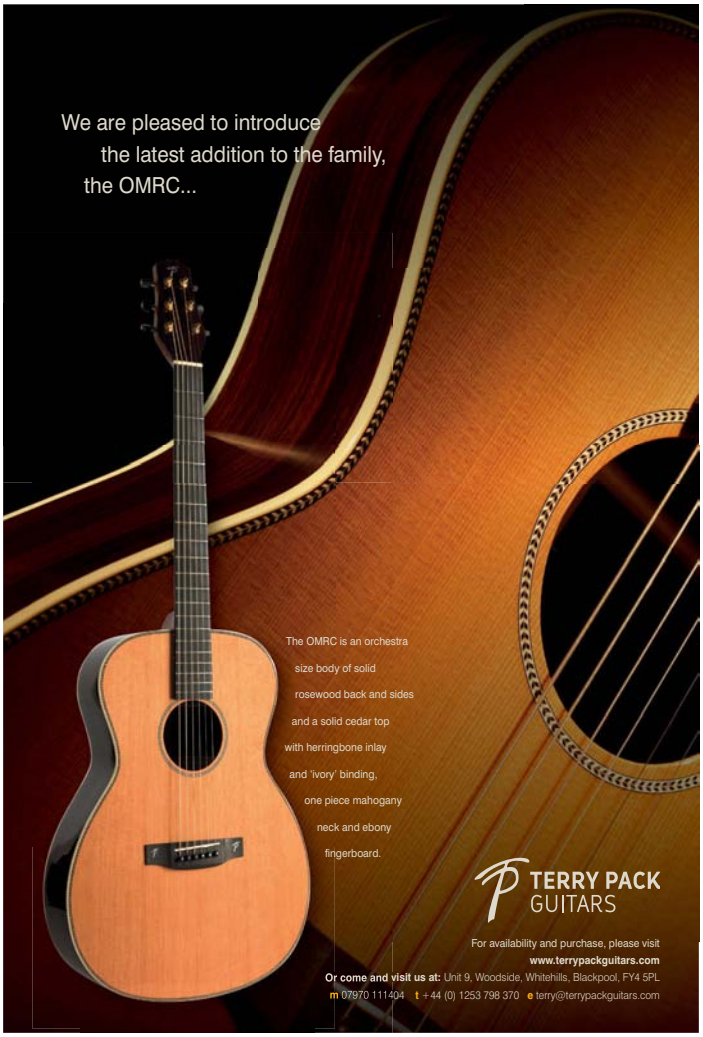
# CASH REWARD

## OLD AND VINTAGE GUITARS & EQUIPMENT BOUGHT, SOLD AND TRADED

## IF CAPTURED, PLEASE DELIVER TO:


**OLD HAT GUITARS**
47 East Street, Horncastle,
Lincolnshire, LN9 6AA
Tel: 01507 525327
07850 802 219
www.oldhatguitars.com


DR
THE
HANDMADE
STRING™
gritty in pink
divi baby. bass player for beyonce'. international rhyme slayer.
she holds it down with hot pink DR handmade strings. play them on your bass.
www.drstrings.com 201.599.9728


We are pleased to introduce
the latest addition to the family,
the OMRC...
The OMRC is an orchestra size body of solid rosewood back and sides and a solid cedar top with herringbone inlay and 'ivory' binding, one piece mahogany neck and ebony fingerboard.
TERRY PACK GUITARS
For availability and purchase, please visit
www.terrypackguitars.com
Or come and visit us at: Unit 9, Woodside, Whitehills, Blackpool, FY4 5PL
m 07970 111404 t +44 (0) 1253 798 370 e terry@terrypackguitars.com

The Guitar & Bass parts specialists
CH Guitarparts
New Website Now LIVE
www.chguitars.co.uk
*FREE UK POSTAGE
FOR ITEMS UNDER 100g
CH Guitars
Home | About Us | News | Links | How To Order
My Account My Wishlist My Basket
Pickups Tuners Tremolos Bridges Electrics Bodies Necks Hardware Accessories
New Range
ARTEC Pickups
NEW
TELE HOT RAILS
Alnico 5 Magnets £17.45
Full range of Wilkinson E-Z-LOK TUNING KEYS
Click Here
£299
info@chguitars.co.uk
*Free postage offer ends Dec 2012
www.chguitars.co.uk

Hartnoll's
Guitar Centre
Plymouth 01752 255121
Taunton 01823 283307
Store News
GUITAR OF THE MONTH
Gibson Les Paul Sta 2013 Spec Premium Finish - absolutely stunning top!
Fender & Squier
Superb Squier Classic Vibe & Vintage Modified Many models, various prices
Fender Standard Strat/Tele from £410
USA Guitars from £711
USA Deluxe from £1239
USA Select from £1650
Plymouth Workshop
New dedicated workshop counter, spares & service department. Adding to our already excellent repair facilities.
... incorporating the "man cave" amp room, stocked with lovely noise makers from; Fender, Marshall, Blackstar, Orange & more
Taunton Store
More stock than ever before!
Gibson
Fender
Epiphone
Squier
Ibanez
PRS SE
Marshall
Blackstar
Orange
Vox... and more...
NEW
GRETSCH
That Great Gretsch Sound!
On site Amp & Guitar Repairs in Both Stores
Gibson Les Pauls - from £559 (LPJ)
Signature T - from £1399
Traditional 2013 - from £1699
Standard 2013 - from £1899 (£2099 plus top)
Custom Shop Models in stock - see website
Epiphone Acoustics - Lots in stock
Pictured: Dove Pro £219
Hummingbird Pro: £219
Texan: £299
Visit us 24/7 on our website
www.hartnollguitars.co.uk
@hartnollguitars
Scan to like us on Facebook
fb.com/hartnollguitars
Interest FREE CREDIT
powered by: Pay4Later

# LEGENDARY MUSIC STRINGS SINCE 1958

## GUTHRIE GOVAN

ROTOSOUND PLAYER

ROTOSOUND®

PROUDLY MADE IN ENGLAND

WORLD FAMOUS MUSIC STRINGS

WWW.ROTOSOUND.COM • FACEBOOK.COM/ROTOSOUND • TWITTER.COM/ROTOSOUND_UK

FIND OUT MORE

PHOTO CREDIT: WWW.MARIEGC.COM

# www.hotroxuk.com

Premium Selected Valves
Boutique Effects Pedals
Guitars, Speakers, Accessories
Amp Parts, Strings, Pickups
Matched Valves Kits, Tour Grade Leads, Connectors,
Patch Leads-Pedal Boards - Powers Supplies - Discount Strings

**Tel: 0115 9873163**

## CIOKS Power Supplies

16 Outs - The New Ciokolate
Power Supply that does it all
Whammy's, Eventide, Strymon, EH,
Plus all your standard pedals & more

Fits under Pedal Train Effects Boards

Custom Made Tour Grade Leads

## TC Electronic NOVA SYSTEM Bundle Offer

Nova System + Gig Bag + Switch 3 and Polytune

GET A BETTER DEAL
SIGN UP TO
OUR NEWSLETTER

JENSEN - CELESTION - SICA SPEAKERS

Massive Stocks of These Famouse Speakers
From Alnico Warmth to Ceramic Punch

Micro Terror
Valve Amp and
Micro 1 x 8" Speaker Cab
In Stock

Strymon
FLINT
Tremolo & Reverb
IN STOCK
FREE NEXT DAY DELIVERY

Catalinbread USA

Ditto
1 Click Looper
The Guitarists Looper

ZVEX
Double
Box of Rock

Effects Switching Systems
For Small to Large Boards Top Brands

George L
Solderles Plugs

Planet Waves
Leads & Accessories

The Best Premium Matched and Selected Valves

Mesa - Tungsol - TAD - JJ - Winged C - EH - Sovtek - Fender - Groove Tube - Genalex - NOS

Custom Matching - Self Bias Tools - Full Warranty - See Our Great Price Re-Valve Kits (Valves Spec Listed)

## Effects Heaven - We Stock Loads more Lines
## Next Day Delivery Available

Guitar Parts

WAMPLER Pedals

Amp Parts & Accessories

**Professional Advice and Service - www.hotroxuk.com - 0115 9873163 Real Advice on Valves - No Hype**

Showroom of Guitars - Duesenberg, Vintage, Godin, Burns, Brian May, Crafter, Italia, Fret King, Black Label, Jay Leivers Custom, Variax, Kala, Nash, G&L

# Reidys
Home of Music

## 'The Musician's Superstore'

01254 265212 • www.reidys.com • 1 Nab Lane, Blackburn, BB2 1LN (Directions below)

Discover the North's **Largest** and Most **Exciting** Music Superstore

### Sunday Sessions

LIVE MUSIC on SUNDAYS
in-store from 3pm

September

8th - **Jade Jones**

15th - MARK DUCKWORTH

22nd - **Richard Moss**

29th - **Shadow Play**

Huge Guitar Wall • 4000 Guitars • YAMAHA Homeworld
probably the largest in the world? in Blackburn, Lancashire showcasing the worlds premier digital pianos

Open 7 Days • Internet Prices
with **free parking** at the weekend - see website for details in-store

WINNERS **High Street Retailer of the Year** Lancashire Telegraph Business Awards 2012

**Retailer of the Year** Lancashire Business View Rose Awards 2013

TRUSTPILOT
**Excellent** 9.6 out of 10
1200+ customer reviews

M6

**Only 12 minutes from J31 of the M6 (7 miles)**
- Leave the motorway & follow signs for **Blackburn**
- After 6.4 miles turn **right** at lights (Montague St)
- Bear **right** at the next traffic lights
- Turn **left** at the next traffic lights (Feilden St)
- Take the next **left** into **Feilden Street Car Park**
- We are on the **ground floor** at the far end

# RIDICULOUSLY SOFT

INTRODUCING THE TRIPLE-PLY SUPER SOFT LEATHER GUITAR STRAP BY LEVY'S.

Model #M17SS

LEVY'S

Your guitar is worth it.

www.levysleathers.com

westside DISTRIBUTION

www.westsidedistribution.com



www.guitars4you.co.uk

***Specialist in fine new and used classic guitars***

**Tel: 01335 345777** - 7 days 9am-7pm

**Showroom open: Thu, Fri, Sat** - 10am-5pm

## SELECT PRS GUITARS

PRS Custom 22 '10' Top + bird inlays - 1993 - royal blue ..... £2,499
PRS Custom 22 Semi Hollow Limited Edition - smoked amber ..... £2,199
PRS Singlecut Artist Pack - 2006 - Tortoisehell ..... £2,290
PRS DGT Dave Grissom bird inlays - sunset sunburst ..... £1,899
PRS Hollowbody Standard - black ..... £1,299
PRS Stripped 58 Limited Edition - Faded McCarty Sunburst ..... £2,299
PRS DGT Standard Mahogany Limited Edition + birds - natural ... £1,599
PRS DGT Standard Mahogany Limited Edition - black ..... £1,799
PRS SC245 57/08 Limited Edition McCarty Burst - 2008 ..... £2,390
PRS RH2010 Special 22 ..... £1,499

## FENDER CUSTOM SHOP

Master Built '57' Relic Strat - dakota red - Jason Smith ..... £3,449
Custom Shop 60's Relic Strat - 3 tone sunburst ..... £2,195
Custom Shop 2012 Closet Classic Tele Pro - Nocaster Blonde ..... £1,899
Custom Shop '56' Heavy Relic Strat - desert sand ..... £2,340
Custom Shop '56' NOS 'Tone Zone' Strat - daphne blue ..... £2,149
Custom Shop 1961 Relic Tele Custom - faded 3 tone sunburst ..... £2,290
Custom Shop 60's Relic Strat - vintage white ..... £2,239
Custom Shop 1960 Relic 'Tone Zone' Strat - black ..... £2,279
Custom Shop Custom Deluxe - 2 Tone sunburst ..... £1,849
Custom Shop 62 Closet Tone Zone Strat - 3 tone sunburst ..... £2,299

**Over 50 Custom Shop Strats and Teles in stock**

## NEW & USED GUITARS

Collings 290 TV Yellow ..... £2,599
Collings 290DCS - faded crimson ..... £2,885
Collings City Limits Deluxe - amber sunburst ..... £4,245
Collings City Limits Deluxe amber sunburst ..... £4,380
Collings i35 Deluxe - dark cherry sunburst ..... £5,134
Collings i35LC - vintage natural - 2011 - MINT !!!!!! ..... £2,999
Duesenberg Double Cat - black + case - 2011 - mint !!!! ..... £1,099
Duesenberg Fullerton TV Double Cutaway + case - TV Yellow ..... £1,399
Eatwood Airline/Supro Twintone - 2011 ..... £315
Epiphone Olympic circa 1963 ..... £999
Fano Limited Run Alt de Facto RB6 - faded cherry ..... £1,699
Fender Eric Johnson Strat - palomino metallic ..... £1,299
Fender Master Built '56' Relic Strat - aged blonde - Dale Wilson ... £3,969
Fender Roadworn 60's Strat - 3 tone sunburst - 2008 ..... £620
Fender USA Strat Plus Ultra - 1993 - smoke grey-burst ..... £1,299
G&L ASAT Classic Semi Hollow - butterscotch blonde ..... £1,290
G&L S500 Silver Metallic - circa 2001 ..... £799
G&L Tribute ASAT Classic Semi Hollow - 3 tone sunburst ..... £499
G&L USA ASAT Classic Alnico Launch Edition ..... £1,099
Gibson '59' Les Paul Factory dark burst - 2012 limited edition ..... £3,799
Gibson Custom 57 Gold Top - Korina Limited Edition - 2009 ..... £2,899
Gibson Historic 1959 ES335 faded cherry – Nashville -2005 ..... £2,890
Gibson Les Paul Supreme - heritage cherry sunburst - 2006 ..... £1,899
Gibson The Paul - 1978 ..... £699
Hamer Monaco 111 - 2006 - red transparent ..... £1,599
James Trussart Steel DeVille - Holey and Rusty ..... £2,599
James Trussart Steelcaster - shiny and holey - 2002 ..... £2,349
James Trussart Steelcaster Two Tone Green - holey gator ..... £2,999
McNaught Vintage Double Cut 'Burst' - 2004 ..... £2,899
Musicman Axis Super Sport + Trem - 2009 - vintage sunburst ..... £1,329
Musicman Axis Super Sport + trem - quilt top - natural ..... £1,799
Musicman Axis Super Sport + trem - trans gold ..... £1,799
Musicman Luke 111 HH Roasted Maple - bodhi blue ..... £1,899
Nash TC-63 Time Warp Custom - 3 tone sunburst - 2009 ..... £1,099
PRS Custom 24 Artist Pack - natural - 2007 ..... £2,490
PRS Private Stock SC245 - faded indigo - 2009 ..... £5,999
PRS SC250 Singlecut - gray black - 2009 ..... £1,690
PRS Singlecut Trem - 2006 - McCarty Tobaccoburst ..... £1,490
PRS Swamp Ash Special - 2007 - dark cherry sunburst ..... £1,569
Tom Anderson Classic - mellow Yellow - new special offer ..... £1,899
Tom Anderson Classic - tobacco burst – new special offer ..... £2,099
Tom Anderson Short Drop Top T - deep tobacco fade ..... £2,995
Tyler Mongoose Retro - tobacco sunburst - 2007 ..... £1,699
Tyler Studio Elite Retro - charcoal frost metallic - 2006 ..... £1,845

**More tasty guitars in stock - visit www.guitars4you.co.uk**

**WANTED – QUALITY USED GUITARS** | **EXPRESS MAIL ORDER**

**14 Compton, Ashbourne, Derbyshire, DE6 1DA**

**Fax:** 01335 345888 **E-mail:** mark@guitars4you.co.uk

NEW!

# THE ULTIMATE MUSIC TECHNOLOGY RESOURCE

## 1000+ TUTORIALS, 500+ REVIEWS, 450+ FEATURES & INTERVIEWS

**PLUS** MORE NEW CONTENT EVERY DAY

# www.musictech.net

WWW.SOUNDPAD.CO.UK

TEL: (01271) 323686 INFO@SOUNDPAD.CO.UK

# Ibanez

NEW! OLD!

We stock a large range of Ibanez.
With there Modern sound and design, we think that they are leading the way!
And they are Affordable!

# VINTAGE & COLLECTABLE

We stock a range of Vintage & Collectable guitars.
From Old Fenders, to Pre-owned Newer Gibsons.
Please visit our website for more stock and info.
**www.soundpad.co.uk**

## Ibanez RG331M

£289

## Ibanez SR300B

£269

## Gibson Les Paul Supreme

**2009**
Possibly the most beautiful Les Paul Ever!!
Mint. Hard Case

£2,175

## Fender Stratocaster

**1977**
Hard Tail
Maple Neck
Nice condition
Non-Original
Hard Case

£1,199

## Ibanez 8 String

£349

## Ibanez S421BBE

£299

## Gibson Les Paul 50th 1 of 50

MINT
MINT
MINT!
Stunning finish!
Grab a future collectable.
More info online..

£3,495

## Rickenbacker 360/12

Mint condition
Fireglow Finish
Original case

£1,575

# NEXT DAY DELIVERY

£348

**Orange Tiny Terror Head**
All the Orange sound in a smaller box! 7/15 watts switchable.

# ORANGE

£899

**Orange AD140 Head (Ex Display)**
Grab a bargain here! This head is no longer available. 2 channels of pure tone!

**Jim Root Terror**

£419

**Jim Root 2x12 Cab**

£350

**Soundpad Ltd**. Rolle Quay, Barnstaple, North Devon, EX31 1JE . **Tel:** (01271) 323686
**Mon-Sat:** 9.30am - 5.30pm. **Sunday:** Closed

All prices correct & products in stock at time of publication.
All used Instruments and Equipment carry full 3 months warranty (parts & labour). All prices include VAT.

gear4music.com

# GUITARIST'S ONLINE SUPERSTORE

Up to 60 days **money back guarantee.**

Up to 5 years **extended warranty.**

Book your own **delivery date.**

## THE BIGGEST BRANDS
### IN STOCK NOW, INCLUDING...

Fender · Gibson · Marshall · Ibanez · ORANGE

## WITH OVER 12,000 PRODUCTS ONLINE

**WWW.GEAR4MUSIC.COM**

Tel: **0843 155 0800** Email: **info@gear4music.com**

FROM THE MAKERS OF Guitar & Bass

# ON SALE NOW AT WHSmith

## AND OTHER REGULAR STOCKISTS WORLDWIDE

Or buy online at

anthem.subscribeonline.co.uk/Products/guitar-classics

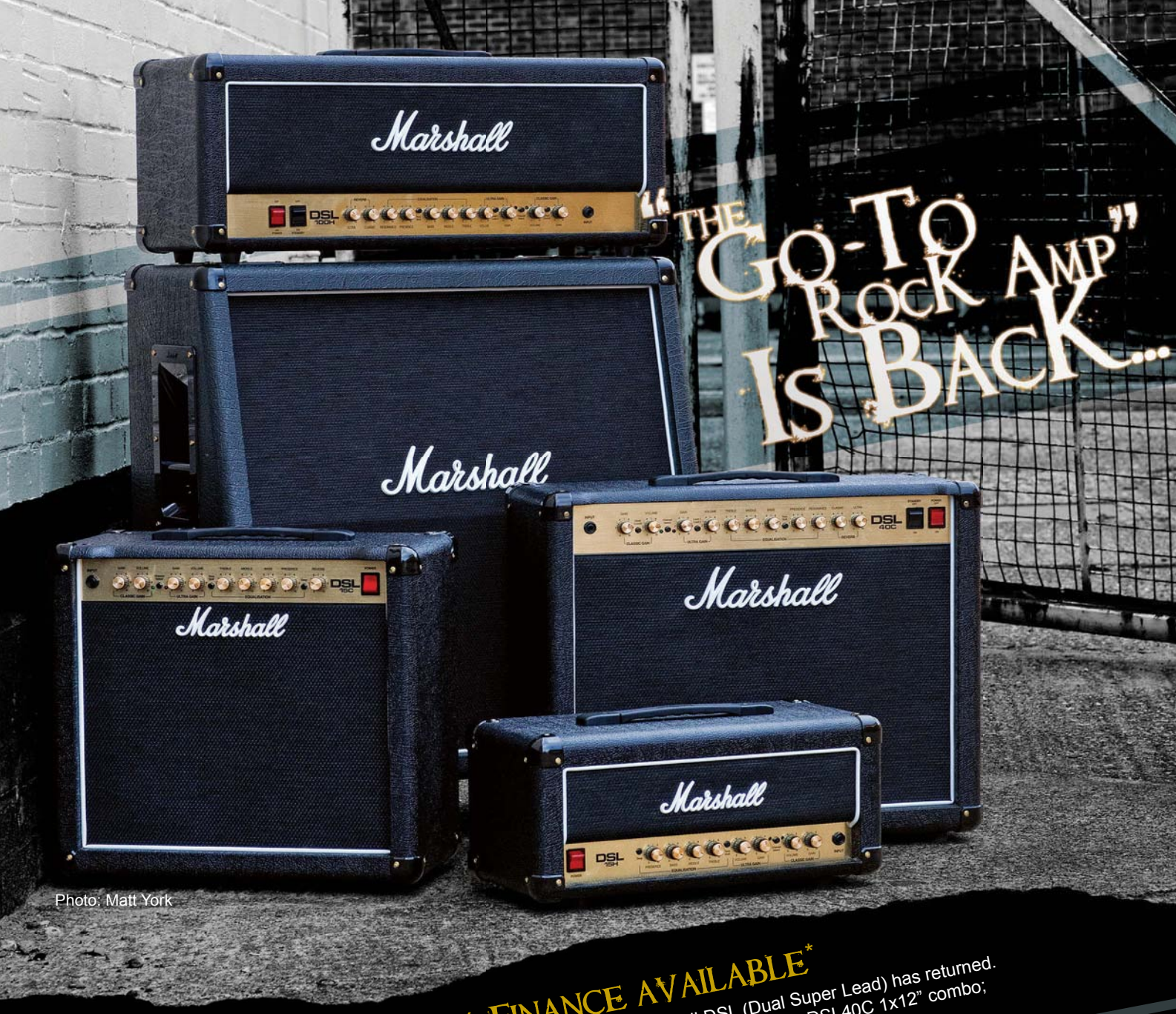



Photo: Matt York

## ...WITH 0% FINANCE AVAILABLE*

The legendary all-valve power, performance and projection of the Marshall DSL (Dual Super Lead) has returned. This classic is back as four, 2-channel models: the 100-Watt DSL100H head; 40-Watt DSL40C 1x12" combo; 15-Watt DSL15H head and 15-Watt DSL15C 1x12" combo.

All-valve design • **2 footswitchable channels – Classic Gain & Ultra Gain** 2 modes per channel on DSL100H & DSL40C • **Built-in, studio-quality, footswitchable digital Reverb** (except DSL15H) Tone Shift switch for more aggressive mids • **Resonance Control** (DSL100H & 40C) **or Deep Button** (DSL15H & DSL15C) Footswitch Included

0% playtoday

Each model in the new **DSL Series** is available to buy using Marshall's **PlayToday 0% finance** scheme*. You could take home a DSL today with just a **10% deposit**. Nine equal monthly payments with **no interest** later and it's officially yours.

Visit www.marshallamps.com/playtoday or ask your local Marshall dealer for more info.

*Subject to status. See website for terms & conditions.

DSL SERIES

Marshall AMPLIFICATION

For more information on the new DSL Series go to **www.marshallamps.com** or visit your local Marshall dealer

# MISSED AN ISSUE?

# Guitar & Bass

## COMPLETE YOUR COLLECTION

## ORDER BACK-ISSUES ONLINE AT

**https://anthem.subscribeonline.co.uk/back-issues**

## OR CALL 01795 414877

# Watford Valves

24 HOUR ONLINE ORDERING AT www.watfordvalves.com
All valves individually multi-tested and digitally matched.
Expert advice on all valve amps.
THE MUSICIANS CHOICE
☎ 01923 893270

# CRYOGENIC

**AC/DC, Oasis, Brian May, Manics, Radiohead and Peter Gabriel buy our valves**
***www.watfordvalves.com***

## HARMA EL34 – Retro CRYO

If you want the best sounding EL34, then here's what Tim Slater, the Deputy Editor of Guitar Buyer said of the EL34 Retro-Cryo. *"In a word – WOW! The difference between the cryo and non-cryo Retro is the difference between night and day. Clean tones sound tight and funky, and the overdrive channel instantly sounds muscular and punchy with bags of sustain and a lovely liquid high end."* An exceptional valve that will give your Marshall that classic British tone at the special offer price of **only £24 each.**
**Read the full Cryo review on our website www.watfordvalves.com**

## SPECIAL OFFER
## 5751/12AX7 PHILIPS ORIGINAL USA

The 5751 gives up to 30 % lower gain than a standard 12AX7 and by fitting this in the V1 position you will give your amp more clarity and controllable gain. FENDER HOT ROD owners can cure the noise when you hit the more drive channel. Installing a Philips 5751 you will get the classic warm American clean sound with reduced hiss.
No mush, No fuzz, No harshness, Get these Original U.S.A made Philips at only £28 each and make your clean sound sparkle

## ORIGINAL USA MADE CRYO VALVES

The Cryo treatment when applied to some of the best made and best sounding NOS valve provides a sonic performance that is not matched by modern valves. These valves we ship to professional studios and musicians worldwide where the best sound quality is the main requirement. These have all been through vigorous test procedures and offer the best of the best.

| | | | |
|---|---|---|---|
| **ECC81-CV4024 Mullard** | **£26.40** | **EF86-Philips** | **£43.20** |
| **ECC82-6189 Philips** | **£25.00** | **6L6WGB-5881 Philips** | **£42.00** |
| **ECC83-5751 Philips** | **£33.60** | **6V6GT-G.E** | **£54.00** |
| **ECC83-12AX7 G.E** | **£72.00** | **6V6GT-Philips** | **£36.00** |
| **EL34-Tesla** | **£72.00** | **6111WA-Philips** | **£36.00** |

## ORIGINAL USA MADE

These valves are made with the highest quality materials and the tightest quality control as specified by the US Government. They are also the best sounding valves which outperform and out last their modern counter parts. They also help your amp reach it true potential which is why NOS valves are the most sought after by studios and professional musicians.

| | | | |
|---|---|---|---|
| **ECC81-12AT7** | **£12.00** | **5Y3WGTA** | **£24.00** |
| **ECC82-5814A** | **£19.20** | **6L6WGB-5881** | **£36.00** |
| **ECC83-5751** | **£30.00** | **6L6GC-7581A** | **£66.00** |
| **ECC83-12AX7** | **£48.00** | **6V6GT** | **£30.00** |
| **EL84-6BQ5** | **£48.00** | **7027A** | **£48.00** |

## HARMA RETRO - CRYO SUPERIOR GRADE

The Harma Retro Cryo range recreates the classic sounds and designs of the most famous new old stock valves for a new generation of musician. So if you want an EL34 to crunch like an old Mullard or a 6L6GC to sing like a Sylvania. Then the Harma Cryo Retro range is the one for you. All preamp valves are drive tested. All output valves are high plate volt drive tested under full working conditions for maximum reliability. Used by the industry's biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

| | | | |
|---|---|---|---|
| **ECC83-Retro Cryo** | **£21.60** | **KT66- Retro Cryo** | **£48.00** |
| **EL34-Retro Cryo** | **£23.76** | **5U4GB- Retro Cryo** | **£24.00** |
| **EL84-Retro Cryo** | **£23.76** | **6550A-Retro Cryo** | **£33.60** |
| **EZ81-Retro Cryo** | **£24.00** | **6L6GC-Retro Cryo** | **£23.76** |
| **GZ34- Retro Cryo** | **£26.40** | **6550A-Retro Cryo** | **£33.60** |

## HARMA SUPERIOR GRADE - *raising the standard*

Our own brand, the best selected and tested valves in the industry. All preamp valves are drive tested. All output valves are high plate volt tested under full working conditions for maximum reliability. Used by the industry's biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

| | | | |
|---|---|---|---|
| **ECC81-STR** | **£14.40** | **EL84-Retro** | **£18.00** |
| **ECC83 STR** | **£14.40** | **GZ34-Retro** | **£18.00** |
| **ECC83-7025-STR** | **£14.40** | **5881-Mil Spec** | **£18.00** |
| **EL34-STR** | **£19.20** | **6L6GC- STR** | **£21.60** |
| **EL34-Retro** | **£21.60** | **6L6GC- Retro** | **£21.60** |
| **EL84/E84L standard** | **£14.40** | **6550A-Retro** | **£28.80** |

## GROOVE TUBES CRYO SUPER PREMIUM

Groove tubes are one of the most respected valve brands in the World. Combine this with Watford Valves' special test facilities and Cryo treatment and you get distortion rated output valves which are burst tested and dual matched. All pre amp valves which are selected for low microphonics and drive tested for premium performance. The Cryo treatment takes these valves to new levels of performance and we have items that are special selected for Mesa Boogie amplifiers. These Cryo treated Super Premium are the best sounding GT available.

| | | | |
|---|---|---|---|
| **ECC83-S-Cryo** | **£21.60** | **6L6GC-R -Cryo** | **£28.80** |
| **12AY7-Cryo** | **£26.40** | **6L6GC-GE -Cryo** | **£30.00** |
| **EL34M-Cryo** | **£26.40** | **6V6GT-R -Cryo** | **£26.40** |
| **EL84-S Cryo** | **£21.60** | **6V6GT-S -Cryo** | **£30.00** |

## GROOVE TUBES SUPER PREMIUM

Groove tubes are one of the most respected valve brands in the World. Combine this with Watford Valves' special test facilities and you get distortion rated output valves which are burst tested and dual matched on current and gain and pre amp valves which are selected for low microphonics and drive tested for premium performance.
These valves are called Super Premium as you get the best GT available.

| GT | Standard | Super Premium | GT | Standard | Super Premium |
|---|---|---|---|---|---|
| ECC83-S | £16.80 | £19.20 | 6L6GC-R | £21.60 | £24.00 |
| 12AY7 | £18.00 | £20.40 | 6L6GC-GE | £24.00 | £26.40 |
| EL34-LS | £22.20 | £24.60 | 6L6GC-S | £24.00 | £26.40 |
| EL34-M | £19.20 | £21.60 | 6V6GT-R | £19.20 | £21.60 |
| EL84-S | £14.40 | £16.80 | 6V6GT-S | £24.00 | £26.40 |

## 15% off ECC83 JJ CRYO PREAMP KITS & OUTPUT VALVES 15% off

These specially selected JJ ECC83-S Cryo preamp kits combined with selected and matched JJ output valves will provide an outstanding upgrade to your amp. The Cryo treatment gives deeper, more controlled bass, cleaner treble and smoother distortion. All preamp kits come in standard or high gain versions and include a balanced valve for the phase inverter position. All output valves are dual matched on current and output gain.

| Cryo Preamp kits | | Cryo Output valves | |
|---|---|---|---|
| **3 valve** | **£48.96** | **EL34 JJ Cryo** | **£22.20** |
| **4 valve** | **£65.28** | **EL84 JJ Cryo** | **£18.00** |
| **5 valve** | **£81.60** | **6L6GC JJ Cryo** | **£24.00** |
| **6 valve** | **£97.92** | **6V6GT JJ Cryo** | **£22.20** |

## FREE DELIVERY KEELEY PEDALS FREE DELIVERY

**FREE UK delivery on all Keeley Tube screamers and Pedals**

Keeley pedals provide the ultimate in tonal clarity and sonic fidelity. We have All the Tubes Screamers and the stunning Luna overdrive, so we can cater for all your overdrive needs.

| | | | |
|---|---|---|---|
| **Keeley 4 Knob Comp** | **£218** | **Keeley TS9 Mod Plus** | **£168** |
| **Keeley Katana Boost** | **£168** | **Keeley TS9 Mod Plus TB** | **£199** |
| **Keeley Java Boost** | **£182** | **Keeley TS9 - Baked** | **£168** |
| **Keeley Fuzz Head** | **£168** | **Keeley TS9 DX Flexi** | **£216** |
| **Keeley Red Dirt Overdrive 2** | **£159** | **Keeley TS808 True Bypass** | **£269** |
| **Keeley Luna Overdrive 2** | **£185** | **Keeley BD2 Phat** | **£156** |

**MAIL ORDER** Fax: 01923 679207
☎ **01923 893270**

SOLO SWITCH VISA

**more special offers**
**www.watfordvalves.com**

# THE MARKETPLACE

TO ADVERTISE CALL 07788266847

Guitar & Bass

## RETAILERS, VINTAGE GEAR & TUTORIALS

# GUITARCOLLECTIVE.CO.UK

WE BUY, SELL & TRADE GUITARS, AMPS & PEDALS

### Guitars

Fender USA Strat. sunburst good cond Case.....£575
Fender USA Tele. 1976 nice, all original,case...£1750
Fender USA Tele. 1972 natural finish,m/n worn£2000
Fender Mex classic jaguar oly white vgc gigbag.£525
Fender MIJ shell pink 62 reissue strat r/w neck...£450
Fender MIJ shell pink 57 reissue strat,m/n.....£450
Fender Blacktop Stratocaster,good condition.....£350
Fender Protone Strat, cream, great cond.....£350
Fender Strat Deluxe, CAR, S1 switch, mint.....£850
Fender JV Strat, blackie model. vgc. domestic £550
Fender 1965 Mustang, Dakota Red. vgc, orig...£1295
Fender USA vintage reissue 57 strat case etc,...£725
Fender USA vintage Dan Smith strat,natural.....£1000
Gibson Les Paul std, herritage cherry, vgc.....£1295
Gibson 339 custom shop in Red. Mint cond.....£1195
Gibson Les Paul classic sunburst very nice.....£1225
Gibson S-1 1970s three pickup,bolt neck.....£495
Gibson Les Paul classic slash lookalike mint.....£1250
Tokai Silverstar, candy apple red r/neck, vgc.....£375
Ibanez Ghostrider mint with case s/burst rare.....£450
Gibson 325,cherry red,D-plate,mint,case,1977.£1495

### Acoustics / Semis

Simon and Patrick SP6 fitted S/D pickup,case....£295
Gibson 1967/68 345,Bigsby cherry red nice.....£3495
Gibson Hummingbird,caramel burst,2003,vgc...£1450
Gibson Dove,natural finish,vgc,case,very nice..£1450
Tokai J200 vintage model,hardcase,fantastic.....£350
Antoria Dove. 70s,Few marks but good.....£275
Ovation custom legend 12 string with case.....£650
Gibson JGO Acoustic,great player,1971,case.....£850
Gibson LG-1 tobacco burst,croc skin case,nice..£895

### Bass Guitars

Mexican Jazz Bass. S/Burst g.cond.....£350
M.I.J. photo flame p-bass vgc trans red 1994.....£475
Fender Jazz Bass,1978, block, Olympic White.£1395
Fender bullet bass short scale 1982 blonde.....£475
Fender JV jazz bass fiesta red,great guitar,.....£900
Old Epiphone Bass, good cond for year.....£175
Watkins rapier bass fiesta red fantastic cond.....£475
Fender JV 57 p-bass,two tone,very nice,case.....£750

### Amps

Vox AC30 copper top 1964,grey speakers,.....£1350
Vox AD 15 mint condition great sounds.....£165
Marshall DSL head 100W ex Joy Division,vgc...£425
Marshall 1930 10W tremelo combo 1969,rare....£p.o.a
Fender bassman first reissue,original,scruffy.....£595
Fender Bronco tweed,transistor,1996 vgc.....£175
Blues Jnr. Choco Brown tolex. g.cond.....£450
Fender Maverick II, mint condition.....£115
Old Kay amp. 1970s gwo. g.cond.....£50
1955 Fender Champ with step down, please call.
1978 WEM 15W westminster amp good cond....call
Roland JC-50 1x12 very good condition,rare.....£275

### Effects

Nova GT Reverb unit, .....£100
Boss GT-8, box plus PSU, vgc.....£175
Boss ME-70, box, manual,PSU as new.....£175
MXR Zakk Overdrive, box, mint.....£65
MXR Dimebag distortion, box, good cond.....£85
Toadworks Meat, as new.....£50

Phone for further details and pictures

Tel: 07963 154845

# Guitar Classics

38 Webbs Road, London SW11 6SF
Tel: 020 7738 2974
Open 11am to 5pm Tuesday to Saturday

## SPECIALS THIS WEEK

* 1961 Vox AC30 £1950
* 1971 Ampeg Dan Armstrong mint £1950
* 1967 Epiphone Frontier mint £1750
* 1965 Gibson SG special £2500
* Various Fender Custom Shop Strats and Teles.

* Check Web Site for up todate stock *

CHECK OUR WEBSITE FOR MOST UP-TO-DATE STOCK INFO AND PRICES

*Prices advertised above of vintage guitars may be subject to change according to market conditions. Please call to confirm or check the website.*

*Vintage guitars and amps wanted for cash!*

www.guitar-classics.co.uk
Email: grahamguitarclasses@gmail.com

# FifthAvenue

www.fifthavenuefilms.co.uk

*Whether you want to learn how to play the guitar, drums, acoustic blues guitar, how to play the recorder, keyboard accompaniment rock and jazz guitar you find just what you are looking for.*

*DVD's £20.99. Childrens DVD's £12.99*

T: 01702 232396
E: sales@fifthavenuefilms.co.uk
W: www.fifthavenuefilms.co.uk

Fifth Avenue Films
P.O. Box 2001
Hockley
Essex
SS5 6HU

# Zilla Music

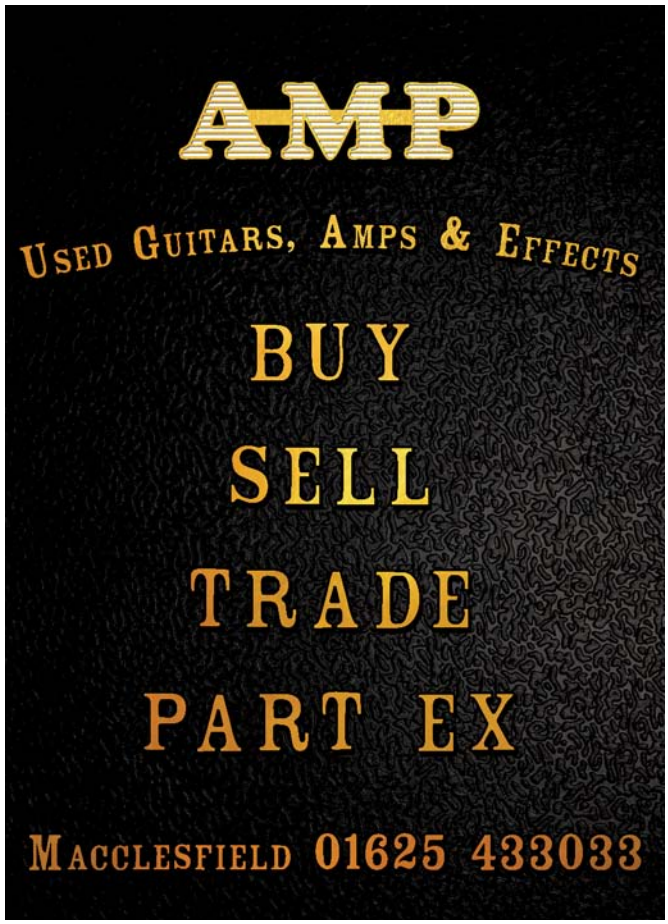
custom cabinets
www.zillacabs.com

Hand jointed, hand crafted custom design speaker cabinets.

01275 371 060, 07515 477 642
info@zillacabs.com
Units 1-3 Elm Tree Business Park, Sheepway, Portbury, Bristol, Bs20 7TF

ZILLA MUSIC

## CUSTOM BUILD, PICK UPS & RETAIL



## CUSTOM BUILD, PICKUPS, REPAIRS, BUY N SELL AND GUITAR TUTORS

Designed for the man who has reached that certain status and can now afford the things life and success has to offer.
Old Guys Still Rock isn't just about music - it's also about your style and attitude.

www.OldGuysStillRock.com

**Tubefix Amp repairs Bristol**

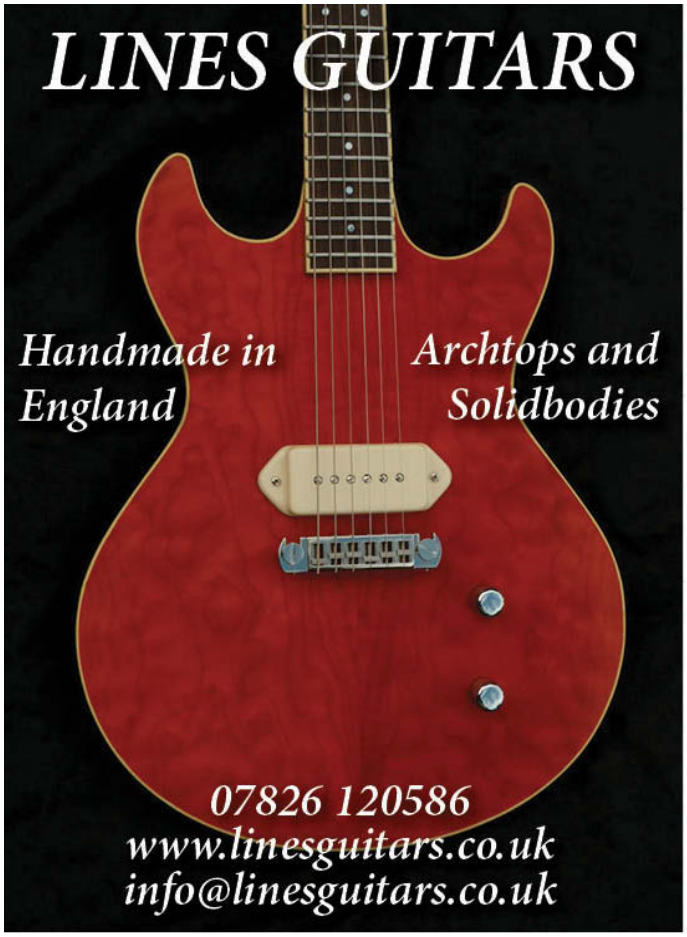
Guitar/Bass and valve Hifi service/repair.

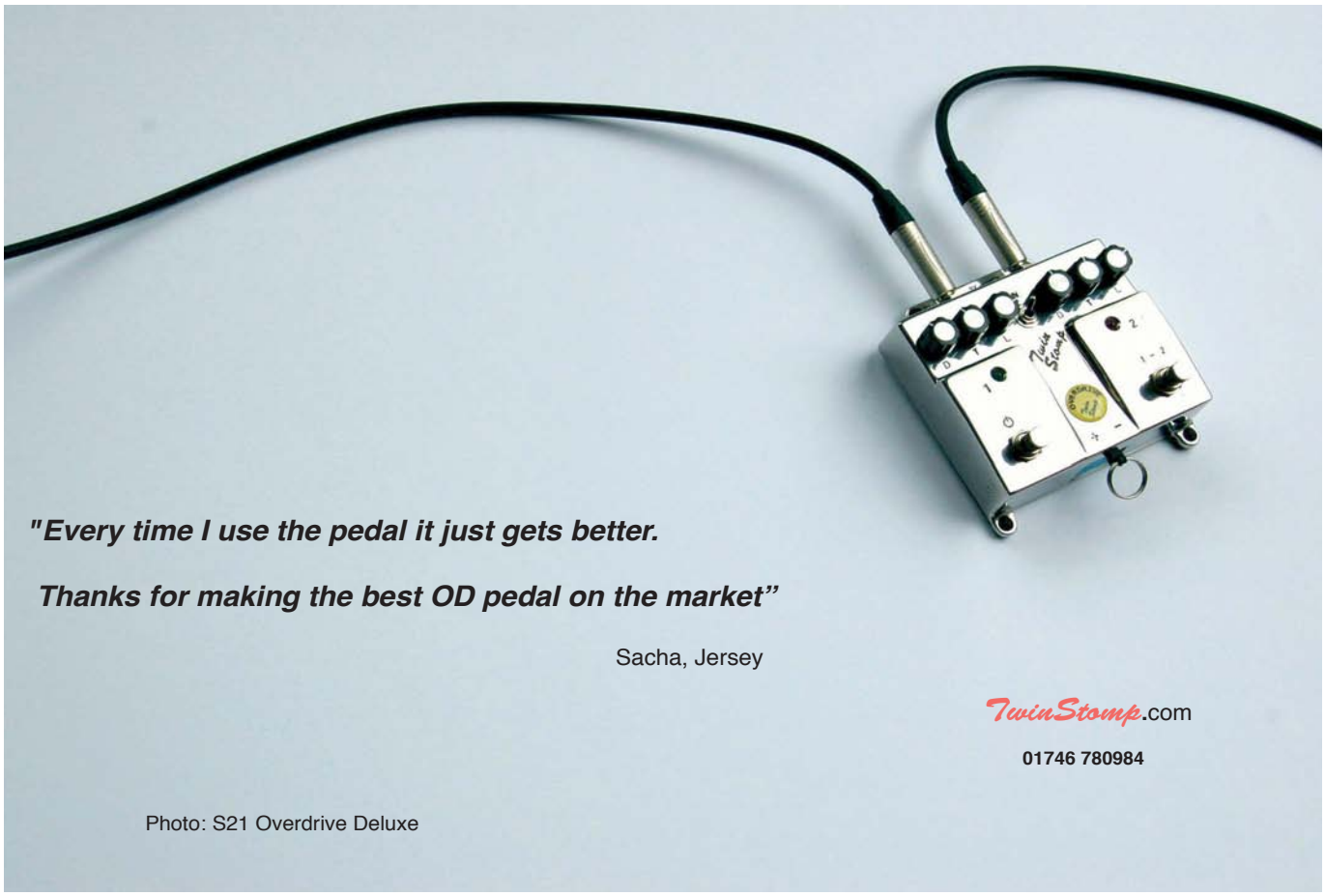
City & Guilds 224 qualified with 30 years experience.

All equipment PAT tested before return.

Tel: 01454 270022

www.tubefix.co.uk



# READERS' FREE ADVERTISEMENTS

## FOR SALE

**Ibanez** TSA15 combo, 12" speaker, built-in Tubescreamer, 5W or 15W, includes Ibanez footswitch, instructions, original mint condition, boxed, rarely used, £245. Tel: Stuart 0114 2556185, Sheffield area

**Marshall** Mode Four hybrid head, 350W, footswitch and manual, £400. Tel: John 07538 616756, Newmarket

**Dunlop** CryBaby wah-wah pedal, £60. Tel Peter 07840 345399, Lancs

**Gibson** Les Paul Standard 2007, tobaccoburst, '60s neck, inc case, £1400. Fender USA Strat 2005, black, inc case, £650. Tel: Steve 07891 894947 or email watts9jj@btinternet.com

**Gibson** EDS-1275 Custom Shop doubleneck, 2007, cherry, as new, showroom condition, no marks or dings, original case, certificate, never left home. Tel 01633 870700, Gwent

**Fender** Hotrod Deluxe III, brand new, ungigged, under wraps, just out of the box. See it, buy it. Only £595. Tel: Tony 01442 876740, Herts

**Birdsong** Short Scale C-bass for sale in vgc, £550. This has been handbuilt and designed by Scott Beckwith of Birdsong Guitars, see the website. Tel: Chas 01622 754648, Kent

**Pair** 1976 Limited Edition Gibson Les Paul Specials: '55' single-cut, Cremona burst, and double-cut '58' in TV yellow, £3300. WEM Clubman valve combo, £280.
Tel: 0777 327 6815

**Yamaha** NTX900FM electro-acoustic, three years old, good nick, home use only, £300. Tel: 01768 374812, Cumbria

**Marshall** JCM900 1960A 4x12" speaker cab, 320W, castors, '90s model, in good condition, £260. Tel: 01386 861873

**Reverend** Reeves Gabrels signature electric, grey birdseye maple body, as new, plays beautifully, £400.
Tel: 07594 141059

**Gibson** J-45 Custom Shop acoustic, black, cased, £1250.
Tel: 01686 440272, Powys

**Jensen** C12K speaker in Session semi open-back cab, ideal extension for Fender Deluxe Reverb, etc, excellent condition. £110. Tel: Anthony 020 8429 2781, Ruislip

**Gibson** Les Paul '55' Special 1974, wrapover bridge, usual dings for a 39-year-old guitar. Offers over £1400 please. Tel: 01904 704341 or 07976 391338, York

**Blackstar** S1-45 2x12" four channel combo, superb range of sounds, immaculate condition, £600. Tel: Geoff 0115 9254108 or email geoff.middleton@tiscali.co.uk, Derbyshire

**Maguire** relic Telecaster-style guitar, black, sounds feels and looks like old Tele, £1250. Tel: 01686 440272, Powys

**Hugher & Kettner** Matrix 100W guitar combo with effects (delay,reverb chorus flanger), effects send/return footswitch (works but not in correct order), with manual, £75.
Tel: 01643 703593

**Gibson** Les Paul Standard 2011 in honeyburst and absolutely pristine, including Gibson case in perfect condition, £1500 ono.
Tel: 07990 647136, Basingstoke

**Mesa/Boogie** Rectoverb 50W watt combo. Gigged but great condition, kept in flightcase which is included in sale. Very versatile unit. Bargain at £700 ono. Tel: 07990 647136 Basingstoke

**PRS** Tremonte SE white, as new condition, home use only, with gig bag, a £400 guitar for a bargain £280. Tel: David 07905517867, London

**Burns** Marvin 2004 Anniversary, No. 999, mint, with certificate signed by Hank and including very rare The Burns Book signed by Jim Burns, £950.
Tel: Colin 07732 947131, Epsom

**Epiphone** Ltd Edition 50th Anniversary 1961 reissue Casino sunburst with hardcase, Gibson P90s trapeze tailpiece, £375.
Tel: 07811 612352, Milnthorpe Cumbria near M6

**Shads** fans, Award Session Stockton amp & Amtech Age1 echo unit, both mint condition, £450. Bargain. Only need Strat and you're Hank. Tel: 01524 422421, North West

**Harmony** H165 all-solid mahogany acoustic from the '60s. Some surface cracks in varnish but sound throughout. Great old blues guitar.
With hard case, £350.
Tel: 01722 328668

**Fender** Stratocaster 1988 USA Standard Deluxe, daytona red, maple neck, pearl scratchplate, gold Lace pickups, original hard case, never gigged and unmarked condition, £750. Tel: Andy 07757 023761, Lincoln

**Marshall** G100RCD 100W amp and 4x12" cab, £300. Fender '50s Classic Player Strat, gig bag, home use only, £425. NJD quartet stage lights, extra leads, no stands, flight case, £300. Tel: 07778 577256, Middlesex

**Fender** Pawnshop Mustang Special, r/wood, Lake Placid blue, Gibson '57 PAF p/ups, great sound, 2011, mint, £400. Original pickups available (£30). Tel: Nick 01702 433914 or email: dennisnixon1@googlemail.com, Essex

**PRS** Bernie Marsden, mint condition, £425. Blackstar Limited Edition 1W combo in white, mint, £175. Collection only. Tel: 01206 820242, Essex

**Ernie** Ball USA Silhouette, honeyburst, three DiMarzio HSH, 1996 model, good condition and comes with EB case, £750 plus postage. Photo poss. Tel: George 07745 908037

**Gibson** 1991 Reverse Firebird V, sunburst, absolutely unmarked mint condition with papers, £1100 ono. 2005 Les Paul Custom, black, very heavy and loud, superb, £1700. Tel: 07786 474157, Midlands

**PRS** Hollowbody II, double 10 Top, teal, super guitar, cased, £2200. Gibson Les Paul Ltd Edition, pacific reef, vgc, ebony fingerboard, cased, £1100.
Tel: 07816 317889, Kent

**Fender** Telecaster Custom Shop Ltd Edition '62 relic. Bound edge, three-tone faded sunburst, blond tolex case with cert and candy, £2050. Tel: Drew 07958 552138 or email: drewlord@supanet.com, Lancs

**Gretsch** 6120 Nashville, vintage 1967, serial number 47153, original example, painted-on f-hole, thinline double cutaway Electrotone body guitar, Filter'Tron pickups, with original padded back and Gretsch plush-lined hard shell case, £3000. Nicely play-worn condition but very well cared for. Tel: 07734 362724 or email: mikehague62@hotmail.com, Sheffield

**Epiphone** Les Paul Standard 1959 reissue, home use only, hard case, ltd edition no.1108 of 1959, £320. Tel: Mike 07939 208427, Guildford

**Fender** USA Stratocaster, 1996, sunburst, rosewood fingerboard, original case, home use only, near mint condition, £750 ono. Tel: 07970 928788 or e-mail: brianlewis innis@googlemail.com

**Levin** Goliath, 1963 LM-26, few dings otherwise excellent, £700. Tel: Gary 020 8207 5015 or email: Fiona.zg@sky.com for jpegs

**1991** Charvel Charvette HSS, locking tremelo, royal blue

finish, body is sound, paintwork almost 100 per cent whole, buckle scratched on back, hence £165. Email: waynederek slater@yahoo.co.uk

**Fender** Vibro-King, 1997, 60W all-valve amp with 3x10" Alnico blue speakers. Modified with a master volume. Vgc, buyer collects, reluctant sale, £995, no offers. Tel: Kev 01536 203200, Northants

**Fender** Black Paisley Telecaster from the limited edition factory special run series, as new and mint condition, £400. Tel: Ron 01384873390, West Midlands

**Epiphone** Sheraton, left-handed, three-tone sunburst, two years old, home use only, excellent, includes hard case, buyer to collect, £280. Tel: 07542 913192, Sheffield

**Gibson** Les Paul Traditional, wine red, AA top, immaculate condition, never seen a screwdriver, hang tags and usual Gibson hard case, £1050. Tel: 07868 263587, Wilts

**Trace Elliot** 1210 Combo, 12 band preamp, 500W power stage, 2x10", specially designed Celestion speakers, with foot controller. Very little use, excellent condition, £650. Tel: 07974 410929, nr Cardiff

**Gibson** Les Paul Studio circa 1984, Polaris white, DiMarzios, £590. 1976 LP Special single-cut 'Ltd Edition', £1900. USA Fender Jazz Bass, 1998, with Gator case, £750. Tel: 0777 327 6815

**Boss** BD-2 Blues Driver pedal, condition as new, almost unused, home use only, comes with box and manuals. £55. Tel: 07946601292 or email: bozzywibble@googlemail.com

**Mesa/Boogie** Nomad 45 combo, three channels, solo boost, footswitch and slip cover. Excellent condition, £795 ono. Tel: Alex 07593 667326 or email: ae0020897@blueyonder.co.uk, South Tyneside

**Fender** 1961 limited release LPB heavy relic Strat, Abigail Ybarra pickups, hard case, £1875. Mesa/Boogie MkV combo, as new, £1875. Tel: Simon 07881 525777, West Sussex

**Gibson** Custom Les Paul 1960 'R0' VOS, light at 8.3 lbs, sunburst flame top, OHSC, COA certificate and tags, just had pro set up, stunning condition, £3250. Tel: 07966 348996

**1966** Fender Precision bass guitar, sunburst, rosewood fingerboard, one owner from new, original condition. No alterations, includes solid case. £4000 ono. Tel: 0121 770 1175 or email: janeybabe1967@hotmail.co.uk

**Engl** Thunder 50W all-valve combo including cover and foot switch, as new, £450 ono. Crate 80W combo, £100. £500 for both. Tel: Paul, 07905 233788, London

**Gibson** LP faded doublecut, 2003/4, cherry, P90s, case, Gibson gig bag, home use only, excellent condition, pro set-up, £650 ono. Tel: 07970 928788 or e-mail: brianlewisinnis@googlemail.com

**Ashdown** bass stack ABM300 amp, 325W, 1x15" (300W) 4x8" (600W) cabinets. Made in UK, one owner, vgc, £450. Tel: 01702 582014, Essex

**Fender** Custom Vibrolux Reverb, 40W, vibrato and reverb, classic blackface cosmetics, with footswitch and cover, vgc, £800. Tel: 07973 293083, North Devon

**Mesa/Boogie** Transatlantic TA15 head. 2 channels, 5 modes, 5/15/25 watts. As new condition, with carry bag, footswitch, manual, £650. Tel: Steve 07933 799017 or email: smallpot@virginmedia.com, Beds

**Rickenbacker** 4003 bass, near mint condition, 2012, one owner, lovely ruby red with white binding, stunning, includes Rickenbacker case, bargain at £1350. Tel: 01702 582014, Essex

## WANTED

**Gibson** Howard Roberts oval hole guitar. Top cash for right guitar. Tel George, 01566 775617, Cornwall

**Washburn** Nuno Bettencourt N6 in cream with gold scratchplate. Tel: Jamie 07837 715474 or email J_HOLMES92@sky.com

**Mesa/Boogie** Express 5:25 or 5:50 1x12" combo or Egnater Rebel 30. Must be in vgc. Cash waiting. Preferably London area. Tel: Mick 020 8530 1208

**Fender** Tweed '50s Champ or Princeton or Deluxe amp. Must be original. Tel: 0151 638 9567, Cheshire area

**Gibson** J-200 True Vintage case cover, cash waiting. Tel: Ted 07789 925398

**Noel Gallagher** Union Jack Epiphone, cash waiting for right guitar. Tel: Steve, 07803 116060, Beds

**Guitarist** wanted for established NW-based Yes tribute. Next gigs scheduled for this autumn. Tel: 0161 928 9175

**Epiphone** Explorer Korina, condition unimportant. Cash waiting. Tel: Robin, 07958 103673, Surrey

# FREE!

**Email your ad (put 'FREE ADS' in subject line) to guitarandbass@anthem-publishing.com**
**28 WORDS MAXIMUM**

## POSTAGE AD FORM:

**OUR READERS' ADS ARE FREE! JUST FILL OUT THE FORM, POST IT IN AND WE'LL DO THE REST**

**PLEASE PRINT IN BLOCK CAPITALS** **TELEPHONE NUMBERS COUNT AS ONE WORD**

| | | | |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

**28 WORDS MAXIMUM** **Please tick appropriate box** **FOR SALE** ☐ **WANTED** ☐

**Name:** .....

**Address:** .....

.....

.....

**Daytime Tel:** ..... **Date:** ...../...../.....

**Please print your advertisement in BLOCK CAPITALS – include your telephone number – and post it to the address below. We will publish your ad FREE OF CHARGE for the next TWO issues, subject to availability*.**

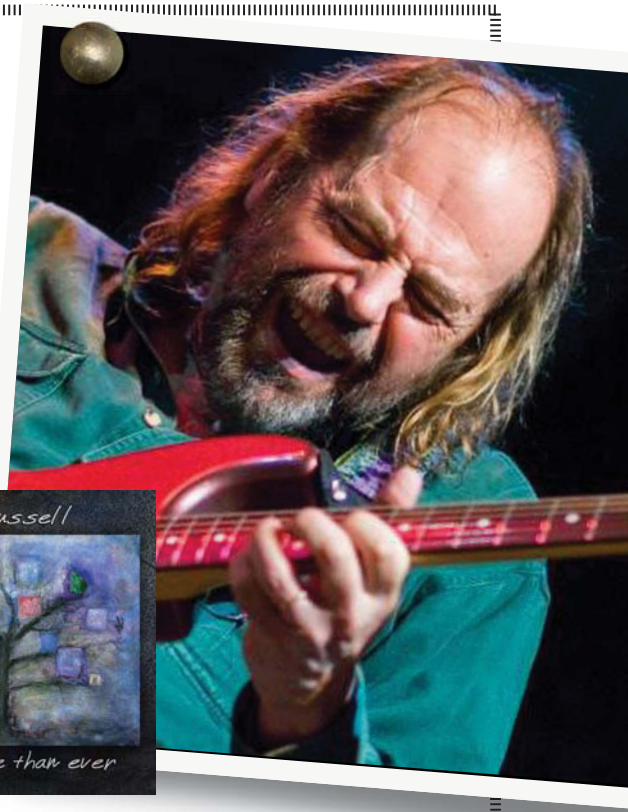
**Post your ad to: Readers' Free Ads, Guitar & Bass, Anthem Publishing, Station Approach, off North Street, Carshalton SM5 2HW.**

*** We reserve the right to decline ads, as well as edit for sense and/or length. No discussion will be entered into.**

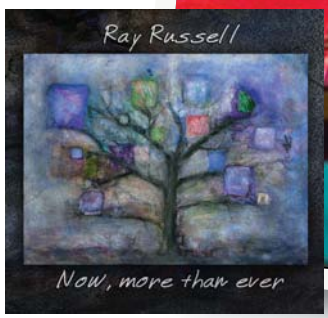
# Soundtrack of my life

# Ray Russell

Session guitarist, producer, teacher, solo artist – is there anything that the much-heard Englishman can't do? Most likely not... and these are his all-time favourite records



The list of session credits on Ray Russell's CV streams off the page and beyond, but that's not to gloss over his distinguished 16-album solo output, which began back in 1968. He started his pro career with the John Barry 7 and played on many a James Bond soundtrack. It was Ray who played those famous lines on the *Bergerac* and *Touch Of Frost* TV themes, and his hit record namechecks include sessions for Tina Turner, Phil Collins, David Bowie, and Art Garfunkel. His more recent jazzy solo outings have received much acclaim, and *Goodbye Svengali*, a tribute to the late Gil Evans, cemented his position as one of the most creative players of his generation. *Now, More Than Ever* is his most recent work, running the spectrum between refined lyrical fretwork, fiery solos, and heart-melting melodic soundscapes.




### Kind Of Blue
**MILES DAVIS**

In a way I prefer the *Nefertiti* and *The Scorcerer* period but this was such a turning point in modern music, and everybody who played on here went on to such great things. You could say it symbolises the fantastic, adventurous thing about music. It was completely new and no one knew how things would end up.

### John Barry
**HIT & MISS**

This album is how I got my first pro gig in 1963. I answered an ad in the *Melody Maker* and they told me it was for the John Barry 7. Lying through my teeth, I said knew their tunes. I picked up this, learned it, and got the job. They looked after me and taught me to read music. Without that it could have all been different.

### Jimi Hendrix
**ELECTRIC LADYLAND**

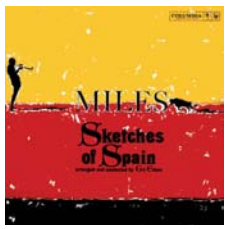
One of my next gigs was with Cat Stevens, and Jimi supported us on a European tour. I used to watch him from the side of the stage and he was so inspirational. Late one night he got locked out of the hotel and I let him in through my window. We had a cup of tea and talked about jazz – a moment in time.

### Billy Cobham
**SPECTRUM**

I hate to use the term 'fusion' but this did change the way people think about that style of music. Tommy Bolin is on guitar and I love the way you can hear the click when he switches on his effects pedal. By 1973 music had become quite sanitised, but this record captured the spirit of the music.

### Miles Davis
**SKETCHES OF SPAIN**

Miles played brilliantly on here but the arrangements were by Gil Evans and to me it's just as much a Gil Evans album as a Miles record. Gil was a kind of spiritual father to me. He taught me Zen and the art of making music. On *Sketches* you can hear how wide his frame of reference and how big his imagination was.

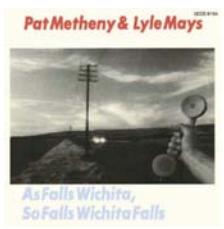



### Gary Moore
**ROCKIN' EVERY NIGHT: LIVE IN JAPAN**

Gary and I shared a lot of common ground. I wrote a song for him with Mo Foster called *So Far Away* and he used to play it on tour in front of *Empty Rooms*. His freedom and the way he was bending certain notes was so great. We used to play together and swap solos. He was so passionate about music and guitar.

### Pat Metheny & Lyle Mays
**AS FALLS WICHITA, SO FALLS WICHITA FALLS**

One of the first really great minimalist albums I'd ever heard from a guitar player. It's so spacial, with lots of pauses, and so moody. You could almost call it a new age kind of sound, but that might be misconstrued. I just love the melodic structures and the way the guitar comes in and out. It's brilliantly atmospheric.




### John McLaughlin
**THE PROMISE**

There's something about this which I always return to. The first track, *Django,* has Jeff Beck on it and it's fascinating to hear to hear two such totally different ways of approaching a tune. John's approach to playing over changes and his superior knowledge of harmony are just phenomenal. It's unmistakably him.

### Tina Turner
**PRIVATE DANCER**

Imagine my joy when I got a call saying 'We're making a Tina Turner album, can you come down?' I put this funky guitar riff down on *Let's Stay Together,* we played it back and suddenly this amazing voice comes in! She sat and chatted to my wife between takes. I felt very honoured to be playing on those tracks.

# Essential Roots

## The Essentials of a Really Good Guitar

**HOHNER extends the Essential Roots line with two all solid OM (Orchestra Model) guitars.**

### Essential Roots OM

- All solid Orchestra Model (OM)
- Solid top optionally Western Red Cedar (ER3-COM) or Sitka Spruce (ER3-SOM) to match your style and sound
- Solid mahogany back and sides
- Rosewood fingerboard and bridge
- Full 650 mm scale
- Real bone nut and saddle
- Simple, but elegant abalone rosette
- Body binding and end graft made from maple
- Vintage open geared tuning machine heads
- High gloss top finished with vintage aging toner and high gloss headstock
- Satin back, sides and neck

ER3-COM

ER3-SOM

Blues Rudy

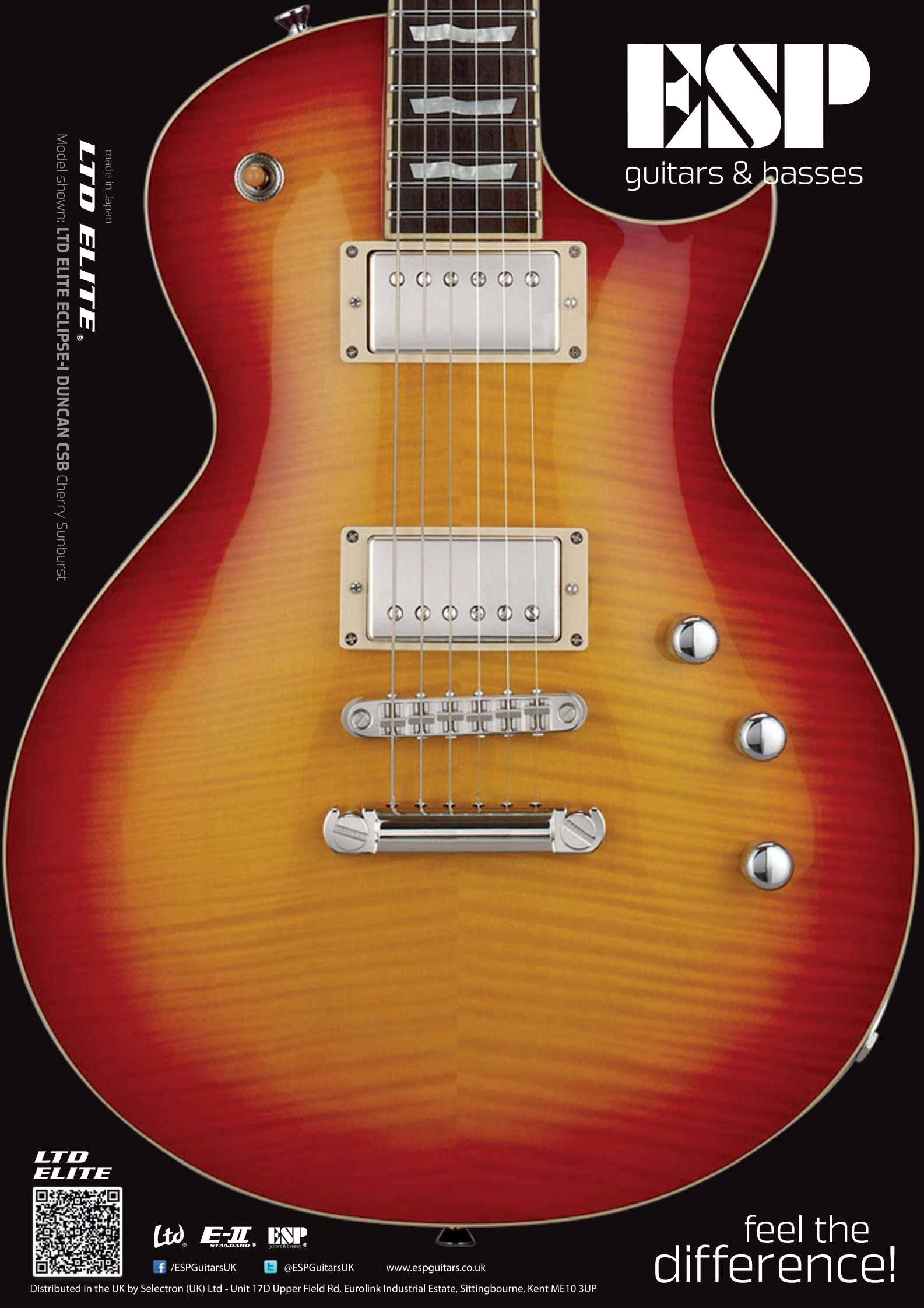
Eric Noden

John Lilley - The Hooters

EnjoyMusic
PLAY HOHNER

sutherlandtrading
Distributors of HOHNER in the UK

new
playhohner.com



ESP
guitars & basses

made in Japan
LTD ELITE®
Model shown: **LTD ELITE ECLIPSE-I DUNCAN CSB** Cherry Sunburst

LTD ELITE

/ESPGuitarsUK @ESPGuitarsUK www.espguitars.co.uk

feel the difference!

Distributed in the UK by Selectron (UK) Ltd - Unit 17D Upper Field Rd, Eurolink Industrial Estate, Sittingbourne, Kent ME10 3UP